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A collage of Japanese banknotes, including a 1000 yen note with a blue seal and a 10000 yen note with a red seal. Overlaid on the right side is a large, stylized signature in Devanagari script, which appears to read 'D. K. Patel'. The background is a textured, light-colored surface.

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A critical Interpretation
and
Investigation of Epithets of
Soma

By

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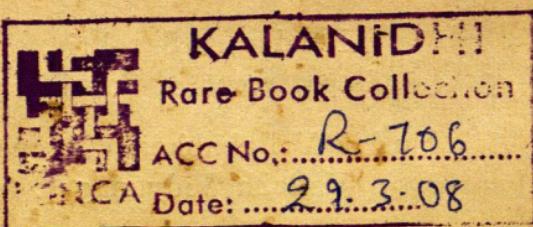
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PREFACE

Every god of the Rg-vedic period has got adjectives or epithets that are applied to them. Some of these adjectives are applicable to only one particular god and to none else. Whereas, there are others, which are not so. Some epithets are anthropomorphic. In this small book, I have made an attempt to critically examine, interpret and investigate epithets used with regard to Soma especially in the Rg-veda.

I had ransacked the entire Rg-veda while reading for the Degree of Ph. D. under the able guidance of Prof. H. D. Velankar, M. A., Wilson College, Bombay. While writing this critical book I have made use of the data collected by me both for my Research studentship of the Bombay University as well as my Thesis on "Soma in the Rg-veda."

With a view that the general student may have a correct and critical grasp of Soma as a god, as a plant and juice, I have written an Introduction. In this Introduction I have briefly yet critically and comprehensively tried to discuss Soma, as a god, as a plant, as a juice and even Soma from ritualistic point of view. The acquisition of the plant, extraction of Soma-juice from the stalk by means of press-stones, its filtration, its mixture, its offer etc. are discussed by me.

In writing this book, I have consulted books referred to by me in the Select Bibliography. I am indebted to all those authors whose help I have taken consciously or unconsciously. In giving a sort of continuous picture of Soma from beginning to end in some places I have made use of the German translation of the Rg-veda part three of Geldner also. I thank all these authors very sincerely.

The critical examination of the epithets of Soma is done by dividing them under three broad headings. They are: Soma as a god, Soma as a plant and Soma as a juice.

First of all, I take up the discussion of Soma as a plant, then the juice and then Soma as a god as a result of deification. My whole intention in this discussion is to show whether there are any adjectives which can go to show that Soma is the Moon. But there are no such clear cut adjectives. Even in my Thesis for Ph. D. and my book entitled, "Soma in the Legends" I have come to the conclusion that as far as the Rg-veda is concerned Soma can never be identified with the moon all throughout.

I have then given a glossary of Soma's epithets alphabetically arranged and I have also shown the various passages in the Rg-veda where they occur. I have also taken occasional help from the Brāhmaṇas. The editions of these Brāhmaṇas are the same as mentioned in my book "Soma in the Legends." References which stand by itself are from the Rg-veda. e. g. (1.1.1.) means (R. V. 1.1.1.)

Besides, I have given an index of important names, proper names occurring in this book.

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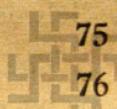
B. H. Kapadia

Vallabh Vidyanagar

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CONTENTS

	Pages
Introduction	1-33
A Critical evaluation of Soma's epitheths	34-53
Glossary of Soma's epitheths	54-67
Index of Proper names	68-73
Select Bibliography	74
Abbreviations	75
Errata	76



INTRODUCTION

The Rg-veda enjoys a unique position. It is the oldest remnant of extant literary record of the world written in a language. If one were to collect ancient books and place them in a library the Rg-veda would enjoy the proud privilege of being given the first place. In extent and bulk it is equal to *Odyssey* and *Iliad* put together. The Rg-veda consists of 1017 or counting eleven Vālakhilya hymns of the eighth book consists of 1028 hymns. It has about 10,600 stanzas which can give an average of 10 stanzas roughly to each hymn. Books II to VII are known as family books and are homogeneous in character. According to Indian tradition they are composed or seen by seers of the same family and hence they are known as family books. Book ninth is distinguished from these as all its hymns are addressed to one single deity Soma.

The ninth book was added after the first eight were formed into a unit. The family books do not contain a single hymn to Soma. The first and the eighth together have three hymns to Soma. As shown by the refrain, peculiar to the family books, the hymns of the ninth book were composed by the authors of these family books. So, it is very likely that all the Soma hymns from books 1 to 8 were taken out to form a single collection of hymns belonging to the sphere of the *Udgātr* and were added after these eight books which fell within the scope of the *Hotr* priest. The hymns of the first part of the 9th book (1-60) are arranged in accordance with the decreasing number of verses, beginning with 10 and ending with 4. In the second part (61-114) having long hymns (of 58 verses 9.97) and of 48 verses (9.86) this arrangement is not followed. These two parts even differ metrically. Excepting 4 verses of the first part all are in *Gāyatrī* while the second part mainly consists of other metres e. g. 68-84 in *Jagatī*, 87-97 in *Trisṭubh*.

About 122 hymns are addressed to Soma. 114 of the ninth book and 8 of other books which treat separately of Soma as a God. Four hymns (1.91; 8.48.79 and 10.25) are solely, addressed to Soma and four others (1.187; 8.72; 10.85.114) which are partly addressed to Soma. He is also addressed as a dual deity with Indra (6.72; 7.104); Agni (1.93); Pūṣan (2.40) and Rudra (6.74). According to A.A. Macdonell's V. M. p. 54, 250 hymns are addressed to Indra, 200 to Agni (p. 88). Judged from statistical standards and from the frequency, the position of Soma in the R. V. is third. The four hymns of books 1, 8 and 10 describe the physical and magical working of Soma in the drinker. The Soma Pavamāna hymns of the ninth book have this peculiarity that they deal with the purified Soma.

The Soma plant and juice, the physical basis of Soma being always very clear, anthropomorphism in the case of Soma as in the case of Agni is not much developed when compared to Indra or Varuṇa. Soma is a God belonging to Indo-Iranian period and his importance in the R.V. is as a result of the Soma Sacrifice. Soma was the soul of sacrifice. In Avesta Soma is Haoma.

The importance of Soma as a plant in the Sacrifice gave it a high status in the vegetable Kingdom and specially among the herbs. Soma is lord of plants (9.114.2) or plants have Soma as their King (9.97.18.19). He is therefore lord of forest, vanaspati (1.91.6; 9.12.7) as well as generator of plants (1.91.22). The plant was a rarity even in ancient days. later on, in the Brāhmaṇas, it was purchased from the Sūdras. The soma-plants were tied in bundles and were carried on heads. Soma has two habitations: the earth and the heaven. From heaven Soma is brought by birds, Śyena, Suparṇi and by Gāyatrī¹. The terrestrial home of the plant is referred to as Mūjavat (10.34.1), it dwells on mountains (9.46.1). In R.V. 5.85.2

1. See my book *Soma in the Legends*.

and T.S. 1.2.8.1 Varuṇa is said to have placed Soma on mountains. R. V. 1.91.4 speaks of the various habitations of Soma such as heaven, earth, mountain, plants and waters. Soma is said to be growing on mountains (3.46.5; 48.2; 5.43.4; 85.2; 8.63.2; 9.18.1; 46.1; 61.10; 62.4; 71.4; 79.4; 85.10.11; 95.4; 98.9 etc.). Even in Avesta (Y. 10.3.4.11.12.17) haoma is said to be growing on mountains. Mountains are called *Somapṛsthāḥ* and Soma is called *Giriṣṭhāḥ*. In A.V. 3.21.10 *Somapṛsthā* occurs as an epithet of mountains.

His place is also the highest heaven (*tṛtīasyām divi* 9.86.15; 10.108.1) (and even so according to the Brāhmaṇas. From here he looks down on earth and regards all beings (9.71.9) or from here he is received by the earth (9.61.10). Soma occupies (9.85.9), is lord of (9.86.11.13) is purified in heaven (9.86.22; 83.2) and stands above all the worlds like Sūrya (9.54.3). The heavenly habitation of Soma is referred to in 6.37.2; 9.52.1; 61.10; 63.27; 66.30; 71.4; 86.15; 10.85.1. In 9.85.2 Soma is said to be placed in the lap of constellations. Can this be a reference to the Moon? From these references it is very clear that Soma was in heaven, on earth, on mountains.

Soma is spoken of as one who is brought by the hawk from heaven to earth (1.93.6). Soma grows like other plants with rain water. So Parjanya is the father of Soma (9.82.3). It is only at 10.94.3 Soma is designated as a red tree. Here the press-stones are devouering the twig of the red-tree. From heaven Soma is brought by Śyena and Suparna¹. The Śyena swift as thought goes to heaven, pierces the iron citadel, brings down the plant gives it to the wielder of the thunder-bolt, Indra, (8.89.8; 4.27.1; 3.43.7) inspite of the danger of the bow-armed Kṛśānu.

As the Soma-sacrifice was the centre of Rg-vedic ritual God Soma is one of the most prominent of the

¹ See pp. 2, 3, 4, 5, 7, 8, 9 of Soma in the Legends.

deities. The juice was extracted from the stalk growing on mountains. Many Latin names are given for this plant like Ephedra etc. but we do not know exactly about it. However, it appears, that it was a small shrub about 3 feet high. It may be growing on uncultivated waste land. Its fruit is red and fleshy liked by children. The home of this plant may be Turkestan, North and Middle Persia, North-East Afghanistan, and North-West Himalaya. Many are the substitutes for this plant mentioned in later literature.

The colour of the Soma stalk is described as Hari and Aruṇa. The colour of anśu is referred to as hari and aruṇa but never as babhru. Even in Avestan texts the mention of Zairi, Zairigaono Haoma is very frequent in Yasna 9.16.30; 10.12 etc. (V. M. of A. Hillebrandt p. 213). In the Brāhmaṇas it is often described that Soma was stolen by Gandharva Viśvāśu, gods send Vāk to get Soma. Even at the time of purchasing Soma stalks from the Śūdra, red cow, given as the price, was taken back afterwards. Babhru and aruṇa are the colours of cows mentioned in the Brāhmaṇas (Ś. Br. 3.3.1.14; 5.2.5.12; 5.5.1.9; T.S. 2.1.3.2; J. Br. 2-249; M.S. 2.51; 2.5.5; 3.7.4 etc.) The R.V. is absolutely silent about the description of the plant. Whether it was a shoot or a shrub or a bush or a plant or a tree we do not know. From 10.89.5 it appears that it was a creeper between atasa and Vāna. At A.V. 5.4.7; 19.39.5.8 Kuṣṭha is referred to as closely related to Soma and it is growing round about Himalaya (A. V. 5.4.2.3). It is found to the North of Himalayas (A. V. 5.4.8). In Brāhmaṇas Soma is identified with nyagrodha, parṇa, palāśa, Śyāmāka (Ait. Br. 25.5; Kau. Br. 2.2; Ś. Br. 6.6.3.7, T. Br. 1.2.1.6 G. Br. 2.1.17 etc.). The colour of the substitutes when the genuine Soma was not available is emphatically prescribed as aruṇa. The injunctions of the Brāhmaṇas clearly ask us to select that plant which is red in colour. The stalk is called anśu and andhas. It is milked out by adris, grāvanas and mortar and pestle.

The juice has following colours: hari, babhru, aruṇa, Śoṇa, gaura. When the plant was crushed the juice flowed out and the skin remained behind as a remnant. Root duh is connected with anśu. Suggesting that the stalk was as big as the udder of a cow when milked. The stalks were juicy, rich in juice. The swollen stalks gave out the juice like the udder of cows (8.9.19). The adjective āpīta (9.74.2) also leads to the same conclusion. The stalk was pounded with barley (9.68.4). The anśu is milked out with adris and not with grāvans. The juice is referred to as pīyūṣa which is drunk by Indra on the very day of his birth (3.48.2). The Soma stalk appears to be long and covered with several knots or joints (parvan 10.68.9). Parvan means that much portion of the Soma stalk which was cut for pressing. For pressing the stalk was cut exactly at these joints and the portion between two joints was of the length of the cow's udder. Roth renders Soma-parvan (1.9.1) by feast. On p. 217 of V. M. A. Hillebrandt objects to this rendering. Here both the meanings joint as well as feast are possible. Somaparvabhiḥ is the drink which flows out through all the joints of the stalk as also on all the days of Soma-feast. Crushing of the joint is referred to at A. V. 9.8.19. T. Br. 3. 7-13 refers to the breaking of the dear limbs of the stalk as well as the joints.

In passing, I give below the information about the Soma plant noted by Shrimati Shankuntala Rao shastri in her book entitled "Women in the Vedic Age" on p. 26 and 27:-

"The plant grew on mountains, that of Munjavat being specially renowned.....It has been held to be the *Sacrostemma viminale* or *Aselepias Acida*. Both held that *Sacrostemma acidum* more nearly met the requirements of the case. Walt suggested Afghan grape as the real Soma, and Rice thought a sugar-cane might be meant, while Max Müller and Rajendralal Mitra suggested that the juice was used as an ingredient in a kind of beer—i. e. that

the Soma plant was a species of hop. Hillebrandt considers that neither hops nor the grape can explain the reference to Soma. in the Yajur veda the plant is purchased ere it is pressed It grew on a mountain and could not be obtained by ordinary people: perhaps some special tribe or prince owned it, like the Kikatas (R. V. III. 43. 14). Besides these the Sushruta Samhita has chapter 29 of chikitsita Sthana gives a detailed account of Soma. The author gives 24 varieties of this Soma plant; 1 Amshumana; 2 Munjavan; 3 Chandramah; 4 Rajataprabha; 5 Durva-Soma; 6 Kaniyan; 7 Shvetaksha; 8 Kanakaprabha; 9 Pratapav; 10 Talavrinta; 11 Karavira; 12 Amshavan; 13 Svayam-prabha; 14 Maha-Soma; 15 Garudahrita; 16 Gayatrya; 17 Traishtubha; 18 Pamkata; Jagata; 19 Samkara; 20 Agnish-toma; 21 Rajvata; 22 Tripada; 23 Gayatriyukta and 24 Udupati. The author gives a description of the plant from which one can distinguish it from the rest. It is a plant containing fifteen leaves. In form it is like a plantain tree. All the leaves do not come out at the same time. One leaf comes out each day begining from the new-moon day, so that by the full moon day the tree is full with 15 leaves. From that day to the new moon one leaf falls off on each day, so that by the new-moon day the tree is bare. Further details for distinguishing one species from the other also are given. The root of the Amshuman Soma has the smell of clarified butter. The root of the Munjavan Soma is like that of the plaintain tree and its leaves are like those of a garlic plant. The Chandrama Soma is golden in colour and it is to be found mostly near water. The Garudahrita and Shvetaksha Soma is pale in colour and is like the skin of a serpent; it is to be found entwined with the branch of a tree.

The author gives the name of places where the Soma is to be found. They are the Himalayas, Arvuda, Sahya, Mahendra, Malaya, Sree Parvata, Devagiri, Devasahagiri, Paripatra, Vindhya Parvata and Devasundara Lake. At the foot and among the five mountains that are to the

north of the Beas and in the Sindhu river the Soma named chandrama is to be seen afloat like moss. The Soma called Munjavat Amshuman also grows near the Indus. The Soma called Gayatra Trishtubha and Pamtaka and Jagata Somkara grew in Kashmir near the lake called the small Mānasasarovara.

The author at the end of his valuable description says that none but the virtuous could see the plant, from which it seems that the plant had already become very rare. The description is a genuine one. None but the eye-witness can give such a detailed description of the plant and its varieties, and there cannot be any doubt that it was used as a medicine."

"Soma is held to be *Sarcostemma viminalis* or the *Asclepias acida* (= *sarcostemma brevistigma*). Roth held that *Sarcostemma acidum* more nearly met the requirements of the case." (V. I. Vol. II. p. 475).

The dispute between Max Müller, Roth, J. G. Baker, W. T. Thiselton Dyer, Charles G. Leland and A. Houtum-Schindler, as to the identity of the plant, is reprinted in Max Müller's Biographies of words. The original Soma plant was, doubtless, identical with the Haoma of the Avesta. On the plant from which the present Parsis of Kermān and Yezd obtain their Hūm juice, and which they regard as identical with the Avestic Haoma, see Eggeling, Sacred Books of the East, 26, xxiv.

The localities where Soma was consumed were Ārjīka, Pastyāvant, Saryāñāvat, Su-Śomā, the territory of the Pāncajanāḥ and so on.

The word *kṣip* (9.79.4) is characteristically used with the stalk suggests that it had several joints as on the finger as well as the tapering shape. The word *prṣṭha* (4.20.5) also suggests the same idea. *Vāṇa* is another word that is connected with the soma plant (9.50.1; 97.8; 4.24.9). By *vāśis* the stalk was cut exactly at these joints

so that the portion between the two joints is like the udder of a cow in length and circumference. The root duh used with *vakṣaṇā* (8.1.17) as with *anśu* and the image of milking out the udder of the cow is complete when we connect *vakṣaṇā* with the plant. The stalk was juicy (*āpīta*) and it is possible to infer that the juicy stalk was transparent as a result of swollen juicy *vakṣaṇas* and *vāṇa* which are visible just behind the coating of skin (*tvac*, *tanyā*, *Śaryāṇi*, *Śarīra*) which was abandoned when crushed by the stones.

Soma was brought to the Sacrificial chamber in a *havirdhāna* cart or on the heads of men (Āp. 10.24.3). In the latter case it must have been bound in bundles. The word *Khāri* (4.32.17) occurs only here and in acc. plu. The word appears to be a measure as the numerical adjective shows. Hundred *Khāris* of Soma are desired for Indra. The word may mean a weight or bundle. Even to-day dry wood and grass is neither weighed nor counted singly but are measured in bundles. This interpretation fits in when Soma was carried on heads.

For the preparation and offer of Soma according to Ait. Br. 35.6 following articles were required: the *adhiṣavaṇam* carma, *adhiṣavaṇe* phalake, the *dronakalaśa*, *daśāpavitra*, the press-stones, the two pails (*putabhr̥t* and *ādhavanīya*), the plate (*sthāli*) the *Udancana* and *camasa*.

Soma stalks were placed on the cow's hide (1.28.9; 9.65.25; 69.3; 12.3; 66.29; 10.116.4). Hide has two functions: (1) the stalks that were washed or cleansed before being actually used for crushing were placed on the hide, (2) the extracted juice was resting, playing and flowing on the hide. The stalks were placed on the hide and were taken one by one for pressing. The hide also served as a seat for the lower stone on which the stalk was placed and was crushed by the upper stone. The word occurs in books 1, 9 and 10 only. The cow's hide was placed on two wooden boards which seem to be slightly slanting on oppo-

site sides and were furnished with slightly depressed gutter like pipes. The juice that fell on the hide flowed through the dru and then to the dropas etc; At the end of the dru was placed the strainer or the sheep's wool.

Dru appears to be a small open wooden gutter like pipe attached to the lower board through which the pressed juice flowed into the wooden tubs after being collected in the depressed sides of the lower board on which the press-stones were placed. Through the medium of the small open wooden pipe (druṇā) the juice obtains a seat in the vessels. (9.1.2; 65.63.10.101.10). The word occurs four times in the R. V. three times in inst. and once in loc. sing. Every where through this contrivance it flows into the tub passing over the strainer. The instrumental use of it differentiates from Oni, Kalaśa, Kośa, camasa, camū, droṇa and vana. Kośa once is in inst. at 1.130.2.

The juice of the stalk while it came out from the stalk when crushed by press-stones was in an impure state as it was accompanied by the broken parts of the stalk etc. Such a kind of juice is certainly undrinkable. In order to purify a strainer (German *Seihe*) or the sheep's wool or hair (avyo vāra) were required. In the R. V. there is no description of the size, nature, the material etc. of the stainer. Probably it was made from the darbha grass Zimmer thinks hvarāmsi (9. 3. 2; 63. 4) points to its plaiting (V. I. p. 509). Strainer is described as Sahastradhārah (9. 73. 7). This adjective probably signifies that it was furnished with innumerable pores or holes. It is also called extensive (9. 73. 7. 83. 1. 2). The juice goes on it, runs forth to it, goes beyond it, bellows, sings, flows moves, roars, sits and is cleansed on it. The juice is washed on it, spills out from it, and is licked by the mothers i. e. the cows on it (9. 100.7). Ś. Br. 1. 7. 1. 13; 4.1.2.4, describes Soma as purified by strainers. The word pavitra is neuter. It occurs as pavitram 36 times, in nom.

pl. once (9. 73. 8), twice in inst. sing. (9. 67. 22. 25), twice in inst. plu. as *pavitraih* and twice as *pavitrebhiih*, once in Abl. sing. (10. 17. 12) and 52 times in loc. sing. The word occurs in sing. and plu. but not in *dual*. Important verbs connected with it are *avyata*, *arṣ*, *kram*, *kṣar*, *gam*, *dhāv*, *pav*, *pū*, *mṛj*, *yā*, *vṛdh*, *sinc*, *su*, *sr̄*, *sr̄j*, *skand*, *hasate*, and once *hi* (9. 92. 1).

The sheep's wool is another medium by means of which the pressed Soma containing small fibres, bodily parts, *ripa* etc. is rendered pure. This was certainly porous. Soma clings to the pores of it (9. 16. 2). The sheep's wool retains the solid part (9. 78. 1). *Vāra* which corresponds to *vāla* occurs without *avya* also.

The various articles to crush the stalk are: *adri*, *ásna*, *grāvan*, *parvatā-adrayaḥ*, *bharitra*, *vāśi* and *ulukhala-musala*. The stalk placed on the cow's hide is pressed by *adri*. The stone was held in the hand. (722.1) The priests privileged to hold it are the *adhvaryus* (8.4.11). The priests washed their hands before crushing (4.45.5) The two stones rest on the lap of *Dhiṣṇā* (1.108.3) According to *Grassmann*, *A. Hillebrandt* and *Oldenburg* the press-stones were perforated (10.94.11). But the contrast intended by *tr̄dila* and *at̄dila* shows a paradox namely the stones are piercing and yet do not destroy. *Sāyaṇa* also explains the word *tr̄dila* as *anyeśām abhedakāḥ* Ś. Br. 12.8.2.12 also represent Soma as pressed by *adris*. In the R.V. it occurs in sing, in dual (1.109.3; 7.39.1; 42.1) and in plu.

Ulūkhala is the regular expression for mortar from the *Rg-veda* (1.28.6; A. V. 10.9.26; 11.3.3; 12.3.13; T.S. 5.2.8.7; 7.2.1.3; Ś. Br. 1.14.6 etc.) and occurs also in a compound *Ulūkhala-musala-mortar* and *pestle* (A.V. 9.6.15; Ś. Br. 1.11.22). The exact construction of the vessel is unknown till the *Sūtra* period.

The word *Aśna* occurs only once (8.2.2). *Grāvan* is another implement. *Grāvan* is deified in more instances

than adri. They are principally addressed in 3 hymns (10. 76; 94; 175) and in some stray verses such as 5. 31. 5; 8. 27, 1; 10. 108 11 etc. While pressing both adris and grāvans give out sound. Ś. Br. 1. 1. 4. 7 gives pṛthubudhna as an adjective of the press-stones. The same passage further describes that Soma is pressed by grāvans, ulukhala-musala and dṛśadupala. The word occurs in sing. dual and plu. Only once in dual at 2. 39. 1. Verbs connected with are: *yu*, *vac*, *vagnum kr*, *vad*, *vācam iyarti*, *su*, *vācam vad* etc. Grāvan occurs in dat. and abl. while adri in loc. and gen.

The word *parvatāḥ adrayaḥ* occurs only once (10.94.1). Bharitra also occurs once (3.36.7) Soma stalk is milked by priests with bharitras. Grassmann, Sāyaṇa and others take it to mean arms. But, A. Hillebrandt (V. M. P. 406) and Macdonell (V. M. p. 106) take it to mean press-stones.

The soma-stalk was having joints and was cut into convenient pieces as long as the udder of a cow by press-stones (10. 101. 10). Grassmann thinks that *vāśis* were press-stones. It is equally possible that they are stone-implements used for cutting the stalk into pieces. It also occurs at 8. 12. 12 in connection with Soma.

It appears that the pressing by ulukhala-musala was soon forgotten or given up. Soma was required for sacrificial purposes in large quantities which cannot be had with mortar and pestle. Very probably for house-hold drink this implement was used. One hymn (1. 28) is for it. Pressing of haoma by mortar and pestle is known to Avesta also. It is called *vānaspatyah* (Vāj. S. 1. 14). It was made of stone and wood. According to V. M. p. 415 of A. Hillebrandt it was made partly of wood and partly of stone. In v. 2. it is alluded that the mortar has the shape of the female organ and the pestle of male organ. J. Br. 3. 199-202; Ś. Br. 1. 1. 4. 5; 1. 1. 4. 7; 2. 2. 2. 1; 4. 3. 4. 1; T. S. 1. 6. 8. 2, there is mention of mortar and pestle.

The crushed Soma juice flowed in streams. It flowed in hundred streams (9. 85. 4; 86, 11; 27; 96. 24) and in thousand streams (9. 13. 1; 26. 2; 52 2; 80. 4; 86. 7, 96. 9; 107. 17; 108. 8. 11. etc.). It is most sweet and intoxicating, is delightful, is blissful. The sound of the falling juice is expressed by various roots as krand, dham, pan, nad, mā, ru, vāś, svan, etc.

The juice of the soma-stalk was collected in bigger wooden vessels and was offered to gods in smaller vessels (grahas). The utensils mentioned in the Rg-veda are; oṇi, kalaśa, Kośa, graha, camasa, camū, droṇa, vana and others like śruva, śruk, amātra, camariṣa and puṣkara etc. According to vedic Index p. 329 trikadruka is a term used in the plural appears to denote three vessels of some kind for holding soma (1. 32. 3; 2. 11. 17; 15 1; 22. 1; 10. 14. 16) Soma-juice flowed into the wooden vessels by means of a small pipe called dru at the end of which was attached the strainer.

Oṇi, a wooden vessel, occurs thrice and that too in dual (9. 16. 1; 65. 11; 101. 14.) and once in sing. (1. 61. 4) but not connected with Soma. It represents the two wooden planks on which the press-stones are placed. Does the word refer to the two gutter like depressions on either side of the Boards? Sāyaṇa interpretes it as heaven and earth.

In the R. V. Soma vessels are wooden where as in later ritual they are earthen (Āp. 12. 2. 12). Hence the usual common word in R. V. is droṇa and vana.

Kalaśa appears to be a small vessel in which Soma was offered for drinking. Hence, it is called Somadhāna (9. 97. 33). It is called Sveta (4. 27. 5; 9. 74. 8). Soma juice falls, enters, roars, is purified, rests, sings, is washed, is mixed with milk (4. 27. 5; 9. 8. 6; 72. 1; 74. 8, 85. 5; 93. 2; 96. 22) in it. Kalaśa in most places refers to a cup containing the ready made drink. With dhāv and verbs of motion it signifies the same as droṇa. As shown by A.

Hillebrandt in V. M. p. 436 in later usage of ritual it signifies a bigger vessel. Kalaśa is used for drinking (10. 167. 3) and for offering the juice to gods (3. 32. 15a, 6. 47. 6.). It was used as a water-jar. The pressed juice runs into it or is poured into it (9. 86. 11 16; 63. 3; 67. 15; 81. 2) and indeed through the strainer (9. 60. 3; 97. 4; 106. 7; 88. 6; 92. 6; 106. 12). It is mixed with water (9. 86. 19; 96. 24) or with both (9. 96. 14). The strainer is extended in or on it (9. 86. 22; 12. 5). It sits in it (9. 68. 9; 84. 4; 86. 6. 9; 35. 47; 96. 23; 97. 4; 106. 7) exactly as in camūs (9. 20. 6; 62. 16; 63. 2; 96. 23; 97. 37 etc.). It appears that camū and kalaśa are similar with regard to their general nature though not completely identical. Kalaśa occurs in sing. plu. but not in dual. Verbs connected with it are: anj, arś, krand, dhāv, nū, pā, pū, pṛ, mṛj, yā, rāj, viś sad, syand, srj. As connected with Soma it occurs in books 3, 4, 6, 9 and 10.

Almost in all the passages kośa denotes a big wooden vessel to hold Soma as opposed to Kalaśa. The juice flows, is sent, roars, is poured, is dripping into it. At 3. 32. 15 kalaśa is described as filled full and kośa as a decantor. The accompanying word svāhā suggests that kalaśa contained libations to be offered to gods and resembles a grahapātra or a camasa, kośa is a vessel bigger than kalaśa and camū. (9. 96. 20). In kośa there is no mention of the addition of milk or water but mention is of addition of honey. (9. 23. 4; 36. 2; 66. 11; 103. 3; 107. 12). Soma is poured out for drinking from this (3. 32. 15; 1. 130. 2). The word occurs in sing., twice in plu. but never in dual. Verbs connected with it are: arś, as, krand, jinv, pav, sad, sinc. The frequency of the prepositions abhi and pari deserves notice. The word occurs only in books I, II, III and IXth. In Rg-veda it has these meanings: (1) a vessel, (2) celestial cloud, (3) a box of a chariot.

It is most striking to note that in the whole of the R. V. the word occurs only once at 10. 114. 5. Twelve

grahas of soma are measured at sacrifices to different deities. They are small wooden vessels that could be held in hands for drinking. The use of various grahas belonging to different gods is well known to the Brāhmaṇas. In later literature the three vessels that are usually mentioned are: the droṇakalaśa, pūtabhṛt and the ādhavaniya. It is quite probable that in later literature three different kinds of vessels were used for the unfiltered, filtered and the unmixed Soma-juice. Pari is connected with Kośa, abhi with kalaśa (9. 60. 3; 86. 11; 88. 6; 106. 12). so also ava (9. 75. 3) and acchā (9. 81. 2). The purified Soma is filled in a drinking-bowl (camasa or amātra). It is even said that it was drunk from the camūs, or kośa or kalaśa (3. 48. 4; 32. 15; 6. 47. 6; 10. 167. 3).

Amongst the drinkers Indra stands first, followed by Vāyu, the Ādityas, Mitra and Varuṇa, the Maruts, rarely Pūṣan, visve Devāḥ (9.81.4-5), heaven and earth. Amongst the partakers of Soma are the priest and singer (2.19.1; 3.53.10; 5.18.2; 19.3; 10.16 6; 32.9; 50.7; 148 3; 167.3). and even the sacrificer has a right, as described in (8.68. 14; 9.98.8.10; 99 3). The press-stone is also described as enjoying soma-juice prior to the hotā (10.94.2).

“ Dhiṣaṇā according to the St. Petersburg Dictionary¹, denotes an implement used in preparing the Soma, ‘bowl’ or ‘vat’ and by metonymy also the Soma draught itself (1.102.7; 3.32.14; 49.4; 6.19.2; 7.90.3; 8 15.7; 10. 96. 10. etc.) while it seems clear that Vājasaneyi (7.26) and Taittriya Samhitās (3.1.10.1) understand the Dhiṣaṇās (dual) to be the planks over which the pressing of the Soma took place (adhiṣavana – phalake),” —Vedic Index pp. 399 - 400

Camasa was carved out of wood (1. 161. 1). It was carefully carved out so that no juice may leak out of

1 R V. 1.96.1; 102.1; 109.3 4; 3.49.1; 4.34.1; 36 8; 8.61.9; 9.59. 2; 10.17.12; 30.6; V.S. 1.19.

it (10. 101. 8). These cups for drinking were fashioned by Rbhus with skilful strength (4. 35. 5). The word occurs in sing., plu. but not in dual. It is found in books 1, 3, 4, 8 and 10.

It is very difficult to fix the exact connotation of camū. It occurs in dual and the verb su is connected with it. Soma is pressed, flows, moves, enters, sits, roars in it. Indra drinks from these (3. 48. 4). Soma appears in the camū like the Moon in the celesial waters (8. 82. 8). The pressed and purified juice performs the above actions, Soma is mixed with water and milk (9. 69. 5; 71. 1: 97. 21). The word occurs in dual, is connected with su. We find expressions like camū sutah (5. 51. 4; 8. 4. 4; 76. 10; 9. 46. 3; 10. 24. 1); camūṣu sutah (8. 82. 7); camvoh sutah (4. 18. 3; 6. 57. 2: 9. 36. 1; 108. 10) in loc. connected with su but never camvābhyaṁ sutah like adri sutah (9. 107. 10), or gravṇā tunnah (9. 67. 19). It is tempting to infer that the dual form camū may refer to the two press-boards that are employed in the later ritual. Sāyaṇa explains it as adhiśavanaphalake. Camū is the resting place of Soma (camusadah Somah 1. 14. 4; 9. 8. 2; 71. 2; 96. 19; 10. 43. 4). We get ā-sad camvoh (9. 72. 5); camusu (9. 97. 37); Kalaśeṣu (9. 86. 35. 47), Kalaśam (9. 106. 7) and pavitram (9. 62. 7). Camū and camasa occur to-gether in 8. 82. 7. and Sāyaṇa explains camaseṣu as etannāmakeṣu pātreṣu and camusu as graheṣu. Camū appears to mean: (1) the graha-pātras, (2) a part of the mortar and pestle, (3) a vessel for holding Soma when pressed and mixed like camasa, (4) a vessel for offering the juice. According to Dr. Manilal Patel, camū was variously used in the preparation of soma. In later literature, he says, savacamū means a bier (Ś. Br. 13. 8. 2. 1; Sāṅkh. Śr. S. 14. 22. 19).

The dual occurs only in the case of camū. Sing. and plu. are there without much significance. Perhaps the dual signifies the double form or size i.e. two cups attached to one another meant for Indra or dual Deities. This is

however, not in R. V. and in later ritual. Verbs connected with it are pā, pū, sad, sṛ, anj, viś, su. The word does not occur in books 2 & 7, only once in 4, 5 and 6, twice in 10 and 5 times in 8.

Droṇa is a bigger tub. The Soma juice falls into them, settles in them (9.30.4), runs in it. fly to it. Ghṛtavanti (9.96.13) is a characteristic epithet of droṇa. It suggests that ghee was added to Soma in it as a spice. Is it that the vessel was besmeared with ghee for storing the juice or that it may not be soaked up by it? For if seasoned with ghee the vessel may not absorb much of the juice. The word occurs in sing., plu. but not in dual. More often in plu. than in sing. Verbs connected with it are: arś kanikradat dhāv, kṣar, gam with pra, dhāv, mṛj, and syad. In most cases the roots are of motion, twice the motion is noisy. This seems to be the sound of the falling streams of juice, falling from the dru into the droṇa situated at a lower level. The use of the plural number is characteristic. It may be that the droṇas were many wooden vessels attached to and opening into each other so that the juice can flow directly into the second vessel when the first was filled and so on.

As is significant from the name vana is a bigger wooden vessel, vat or vats. The Soma juice passing over the strainer plays in it (9.6.5; 45.5; 106.11), rests in it, roars, is purified, is anointed in it. Verbs connected with it are: anj, Krand, Kṛid, pū, yā, sad, sṛj with ā. It occurs in sing. plu. but not in dual. It is interpreted differently by Indian and western scholars. Sāyaṇa and Grassmann take it to mean water. Sāyaṇa however, wavers between the two meanings namely a Kāṣṭha pātra and water. A. Hillebrandt in his V.M. p. 439 interpretesit as a wooden vessel and Macdonell in V M. p. 106 takes it as vats. The verbs Kṛid, ni with vi and sad etc. used with vana suggest restfulness and therefore it is more reasonable to take it

as a vessel. Soma was mixed with water and milk in it (9.66.9; 78.2; 107.22).

Amātras are small wooden vessels. They are container of Soma as well as vessels by means of which soma was poured from one vessel into the other. (2.14.1). The juice pressed in cāmū is poured into it (5.41.4). The word occurs four times in the R.V. Does not occur in the ninth book. The word occurs once in acc. sing. with pūrṇa (10.29.7); twice in inst. plu. with sinc (2.14.1) and su (6.42.2); once in loc. with sinc and pari (5.51.4).

Madhu is poured in puṣkara (8.72.11). It seems that it is a wooden vessel used at sacrifices. Śruk is a wooden laddle used mostly for offering ghee into the fire. In two passages it is associated with Soma (5.41.12; 10.17.13). Śruva is a wooden laddle to offer Soma into the fire taking out from a vessel. The word occurs in 1.116.24; 121.6 and 10.96.9. Once in nom. plu. and twice in inst. sing. verbs connected with it are: ni with ud; pat with vi: and sinc.

Adhiṣavanaphalakas are mentioned in Ś.Br. 3.5.4.22. and droṇakalaśa in Tān. Mahā. Br. 6.5.1; 6.5.7; Ś.Br 4.3.4.; 4.6.3.7.; 4.3.1.6; kā. S. 25.3.9; M.S. 4. 7. 4. and T.S. 6.5.9.1.

After the above discussion we now pass on to the connection of soma with sacrifice and its preparation. Soma sacrifice enjoys high antiquity. It is Indo-Iranian. It is the centre and crux of Rg-vedic sacrifices. It is a very big and complicated sacrifice. It required innumerable articles and sixteen priests. It was very expensive next only to Rājasūya and Aśvamedha. A passage of T.S. says that if a brahmin does not perform a Soma Yāga within three generations then he was a bad brahmin, he was censured. A. Hillebrandt on p. 265 of V.M. refers to an old custom with Āpastamba viz. Somayājin is Bahuyājin.

Even though the preparation of soma was of supreme ritualistic importance still the R. V. does not give a systematic, scientific account of it. The Rg-veda is mainly

concerned with prayers to different deities and hence a coherent graphic account cannot find a place here.

The process of preparation can be broadly classified under three distinct headings : (1) pressing, (2) filtration and (3) mixing with other ingredients. Things required are: Soma-stalk, the acquired juice, the sotārah (pressers), adhvaryu, the reciting priests, pressing-stones, cows, water, strainer, cow's hide, various wooden vessels for collecting and offering the juice. The fundamental process according to ritual is: (1) Soaking of the stalk in water, (2) pressing, (3) filtration, (4) mixture with another ingredients.

Soma was not a profane drink. R.V. 1. 25 is exorcism of a diseased person with the help of Soma. Here it is also a magical drink. In 10.57.6 the charmer of the dead works with Soma.

Though the soma sacrifice eclipsed all sacrifices in point of popularity and importance still in later ritual the stalk was purchased from a śūdra. The stalks were soaked in water, they are moistened till they are actually soaked as is clear from the word āpita or Āpyāyana (1.91.16.17.18; 8.9.19; 9.67.28; 10.85.5). In Avesta too the same process is visible. Besides, we get ā-dhāv (8.1.17); dhāv (8.2.25; 9.11.5; 46.4); dhū (9.62.5). We also get nṛbhiḥ dhūtaḥ (8.2.2; 9.72.8; 107.5); nṛbhiḥ sutalḥ (9.62.5; 10; 104.2); nṛdhūto adrisutalḥ (9.72.4; 8.2.2). This is the first water-bath.

Pressing : After this the plants were placed on the cow's hide (1.28.9). From this they were taken one by one or more according to requirement. The stalks were pressed on it by the press-stones (9.79.4; 10.116.4). The juice flows, moves and plays on it.

Crushing : When the juice was required in small quantity for house-hold purpose, mortar and pestle was used. When, the juice was required in large quantity, in sacrifices the knotty stalks were cut into small pieces by vāśis of the length of the udder of a cow. Soma is pressed

by adri and grāvan. T. Br. 3. 7. 13. describes the stalk as torn of its skin by the stones. The press-stones come in direct contact with the stalks for enjoyment (10. 94. 2. 3. 6. 8.) one presses with the hand-stones (grāvānah the stalk lying on the stone below. Were the two press-boards in use in ancient ritual? Sāyaṇa understands the dual camvoh as the press-boards. The pressers pressed the stalks after washing their hands (4. 45. 5). The R. V. gives no reliable information as to how the pressed juice was collected. For we have expressions like the stalk that is milked in water (9. 79. 4; 80. 5), or pressed in water (9. 62. 4). as if it ran straight into a vessel filled with water. It is even pressed, runs and poured on the fleece.

Filtration: In order to remove the impurities and cleanse it the juice was filtered by a filter or a fleece. Soma juice passing over the strainer is called pavamāna or punānah. The broken parts of the stalk are removed from the juice by the strainer or the sheep's wool (9. 14. 4; 68. 2; 69. 9, 71. 2. 78. 1). On this it forms into circles, flows forth by hundreds and thousand paths.

The Second water-bath: It appears that a Second water-bath was given to it in order to make it more thinner and more tasteful. The purified juice is made flavoury and diluted by the admixture of water. Soma-juice is pressed in water (9. 62. 4; 107. 2.) is milked in them (9. 79. 4; 80. 5), is sprinkled with water (9. 65. 6); is shaken in it (9. 62. 5) is washed in it (8. 1. 17; 2. 25; 9. 11. 5; 46. 4), is purified in it (9. 2. 5, 24. 1, 65. 26; 96. 10), is poured on water (9. 96. 24); is moistened, bathed or washed in water (9. 72. 7; 71. 3; 98. 6; 109. 10; 8. 2. 2), swims in water (9. 106. 8). Even the juice before being filtered is mixed with water (9. 74. 9; 85. 10; 99. 5).

Mixture with water, milk, etc:— Soma was drunk either mixed with ingredients or unadulterated. The unmixed soma goes by the name Śuddha, Śukra or Śuci. Such a soma is offered to Indra and Vāyu only. The

unmixed is called pure (Śuci 1.5.5b, 8.2.9; 52.10; 101.10) in contrast to the milk-mixed (1.30.2; 8.2.9; 52.10; 101. 10) or with sour-milk (1.5.5c; 8.2.9c; 9.63.15). Milk-mixed and water mixed are mentioned side by side (8.101.10). According to Vāj. S. 8.57 purified juice is called śukra which may be mixed or unmixed. According to Rudradatta on Āp. Śr. S. 12.23.4 śukra is that which is contained in the *droṇakalaśa*. The admixture of various ingredients is figuratively called atka, vastra, vāsas, nirṇik etc. After cleansing it with water honey is added (1.109.4). After mixture with water milk is also added to the juice (9.2.4; 66.13; 78.1, 91.2; 93.2; 96.14; 107.18). Milk that is added to soma is called upastir (4.33.1; 9.71.1). In some passages viz. (9.65.26; 91.2; 97.45). the mixture of milk is mentioned prior to the mixture with water, but a krama is not meant here. Mixture with milk and dadhi is even found prior to filtration (9.63.15; 8.101.9; 16. 2c) Milk is added even from above (8. 101, 9; 9. 71. 4; 93. 3). The juice runs towards the poured milk (9.68.2; 74.8a). Purified juice is called śukra. Its contrast is with the mixture of dadhi (9.63.14; 15). We have sam Śukrāśaḥ Śucayaḥ sam gavāśiraḥ somā indram amandīṣuḥ (8.52.10) and Śukrāśaḥ Śucayaḥ (1.134.5). The contrast with Śuci is the milk-mixed (gavāśiraḥ 8.101.10) In later ritual, the milk-mixture was reserved for the third pressing (Jai. Br. 1.156). Vāyu is called Śucipā (7.90.2; 92.1). The unmixed is sharp or tīvra (1.23.1; 8.2.10). While the milk-mixed is milder, sweeter. In 8.2.9 all the three are mentioned to-gether, the unmixed, the milk-mixed and the dadhi-mixed. At 8.2.8 the three Kośas and canvas are mentioned.

It is a matter of despair to find that neither a coherent nor a detaild picture of the sacramental pressing of soma is given in the Rg-veda. No pen picture or a vivid description of the process of preparation etc. is laid at the disposal of the reader.

Before we proceed further, it will be intersting to

know, some more details about the mixtures. More usually the juice was mixed with water. Other mixtures were milk, barley, curds, ghee, honey. The first three are regularly designated as *āśirs*. The three mixtures, *tryāśirah* are milk, sour-milk and barley (5.27.5). Probably ghee and honey were added to soma in order to tone down the sharpness. Honey was added to sweeten it.

Soma is lord of cows, goes to them, a lover of them, is mixed and poured in it, is decorated with it. The juice is referred to as *gavāśirah* (1.137.1; 187.9; 2.41.3; 3.32.2; 42.17; 8.52.10; 101.10; 9.64.28). The juice is cleansed with milk, puts on milk, is covered with it, anointed with it. *Abhi-śri* designates the milk used to mingle with the soma-juice before it was offered (9.79.5, 86.27).

Though water is added to soma still it is not called *āśir*. Only milk, barley and curds are so called. Ghee is also not an *āśir*. Ghee was added either for flavouring or for toning down its sharpness.

Honey was added to Soma (9.11.2). Soma is anointed with it (9.86.43).

Dadhi was another ingredient. It is characterised as *dadhyaśirah* (1.5.5; 137.2; 5.51.7, 8.2.9; 32.4; 9.11.6; 22.3; 63.15; 81.1; 102.12; 10.179.3). Soma is mixed with *dadhi*, soma blended with it is most delightful to Indra (8.2.9).

Yava is another ingredient. Soma is called *yavāśirah* (1. 187. 9; 2. 22. 1; 3. 42. 7; 8. 92. 4). It is interesting and striking to note that A. V. 2. 8. 3 refers to *yava* as *babhru aruṇakāṇḍa*. As mentioned by A. Hillebrandt in his V. M. p. 467 in *avesta*, too, *haoma* was mixed with fruits of a plant. The plant is designated as *Hadaneputa* in vend. 14. 4. It means pomegranate.

Āśir thus appears to be any substance that is mixed with Soma. *Āśir* without an adjective means soma to which milk is added. Soma is called *rasāśirah* (3. 48. 1) Here

rasa is milk. Owing to these three (milk, curds and barley) well-known ingredients (āśirs) soma is called tryāśirah, tridhātu, tripiṣṭha. The admixtures are alluded to by figurative expressions as atka, vastra vāsas, abhi-śri, rūpa Śri, rasa, etc.

We saw, while discussing the preparation of Soma, that soma was drunk either unmixed or mixed with water, milk, curds etc. We would like to acquaint ourselves with different kinds of Soma.

Śuddha appears to be that variety of Soma which is purified by removing its bodily impurities by means of fleece or strainer.

Śuci soma and mixed, are referred to side by side (1. 30. 2). Śuci mixed with curds is alluded to (1. 5. 5). Śuci and mixed somas are mentioned as existing in separate vessels (8. 2. 9). Vāyu alone is the drinker of Śuci Soma called śucipā. Indra has a share in śuci Soma.

Śukra soma is offered to Mitrāvaraṇā (1. 137. 1) and visve devās (9. 97. 20)

Tīvra soma is drunk by Indra (5. 37. 4). Tīvra Soma is longing for an āśir (8. 2. 19). Tīvra is that variety which is not mixed with ingredients.

Soma tiroahanya is that variety of drink having a peculiar pleasant taste and flavour. From its name as well as from the com. on kātyāyana's Śr. S. 24.3.42 it is that kind of Soma which was retained for a night after pressing. Aśvins are invited to drink this Soma (1.47 1; 3. 58.7). They drink along with Sūrya and Uṣas (8.35.19.21). In 1.45.10. visve devas are invited for it.

When the juice is extracted from the stalk by press-stones, it is likely, that some little juice remained in it. Such a stalk is called Rjīṣa. Com on vāj. S. 8.25 defines it thus: gatasārah somah rjīṣah. It occurs in Ś Br. 4.4.5.16 and M.S. 4.8.5. Indra and Maruts are called Rjīṣin (3.32.1, 36.

10) and (1.64.12; 2.34.1) respectively. The reason why R̄j̄iṣa soma is pressed at the third savana is given in T.S. 6.1.6.4; kā.S. 23.10.

Was soma cooked ? In V.M. p. 491 A. Hillebrandt points a passage from S.Br. 12.7.3.6. viz. Soma asi asvi-bhyām pacyasva. But a reference to the cooking of Soma is not possible to be found in the R̄g-veda.

Soma was offered to the gods in three savanas. In Avesta the word for Savana is havana. In Avesta two savanas are mentioned. (Y. 10.2). Of the R̄g-vedic pantheon Indra and Vāyu are the foremost of the soma-drinkers. Vāyu has a first share in the pure Soma. Though Indrā's exclusive savana is the mid-day still he drinks Soma pressed in the morning. At the evening savana the R̄bhus are invited.

Among the various gods of the R̄g-vedic pantheon Indra is the principal god who is closely knit to Soma. He is the drinker of soma par excellence and with certain reservations may be called the Indian Dionysus or Indian Bachhus. He is somapā, somavṛddha, somakāma, sutapā. He drinks three lakes of soma (5.29.7.8) and hundred lakes of soma (8.77.4). He drinks gorjika soma, Śuci soma, tivra soma, dadyāśira soma, yavāśira and gavāśira soma. even rasāśira and Śukra. He drinks as soon as born. He kills vṛtra and does marvellous works after being invigorated by soma-drink. Agni drinks soma by his tongue, the flame. He drinks soma with Indra, Vāyu, Maruts, visve devāḥ. He brings gods for drinking soma. He drinks tirohanaya Soma (1.45.10). Agni is called somagopa (R.V. 10. 45.5; T.S. 4.2.2.3) Soma was offered to Agni, poured into it, was drunk by it, drinks with his tongue in the company of other gods, carries soma and is described as soma pr̄sthā.

The Maruts are invited to drink soma, take delight in it, drink the invigorating juice. Soma is pressed on the

sacred grass (1. 86. 4). Rjiśin is applied to them (1. 64. 12, 87. 1, 2. 34. 1). Vāyu is called Śucipā, Śukraputapā (7. 46. 26) and pūrvapā (4. 46. 1). Vāyu is the protector of Soma (10. 85. 5). He is invited for the first draught of soma (1. 134. 1. 6; 135. 1. 4; 4. 46. 1). He is the first drinker of the pure (śukra) soma (1. 135. 2; 2. 41. 2; 4. 47. 1; 5. 43. 3; 7. 90. 1. 2; 8. 101. 9). He drinks tīvra soma (1. 23. 1) Thus, he protects soma, is the first drinker of it, is the drinker of pure, tīvra and milk-mixed one. It appears that the connection of Madhu with the Aśvins is highly characteristic. It is very likely that the Aśvins drank a peculiar preparation of soma which was prepared with special and profuse addition of honey, Soma is even connected with trita both in the R. V. and the Avesta. Trita Āptya is an ancient presser of Soma. Vivasvān and Trita and Vivanhavanta and Āthwya are pressers of soma-haoma. In the Rg-veda the pitaras are referred to as somyāsah. In the Brāhmaṇas Soma, the Moon, is eaten by gods and manes and therefore it wanes.

In a few passages soma when drunk enters the body of men. Soma delightfully enters the heart of poets (1. 91. 11). Soma is in the heart (10. 32. 9) and is blissful there (8. 48. 4; 79. 7). Soma rests in every limb of men (8. 48. 9).

Soma enters vāyu (9. 25. 2), is bountiful to Mitrā-varuṇā (9. 104. 3). Indra-Viṣṇu fill their liver with it (6. 69. 7). Soma is blissful to the heart of Indra (8. 17. 6) pervades him (9. 67. 7) when drunk by Indra Soma gives out a sound (6. 47. 3). Soma shakes the jaws of Indra (7. 76. 10), ascends the jaw and chin of Indra (5. 36. 2). Indra fills his belly with soma like a lake (8. 1. 23) and fills his belly with it (8. 2. 1). Soma in connection of Indra's belly is found in (10. 28. 2; 9. 80. 3; 9. 109. 18; 8. 92. 24; 1. 8. 7; 3. 51. 12; 2. 11. 11; 3. 36. 8). Soma is connected with Indra's jāṭhra at 3.35.6; 9.70.10; 5.34.2; 2.16.2; 3.35.6; 22.1; 1.104.9; 9.66.15; 76. 3; 86.23-etc.) is connected with his

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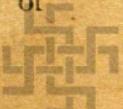
heart at 8.2.12; 17.6; 3.42.8; 9.61.4; 60.3; 70.9; 108.16; 10.32.9).

Soma drink is not a profane drink. It was not drunk for intoxication and such other vile and foul purposes outside the sacrifice. Drunkenness with soma in the bad sense is simply out of question. The whole of the sacrificial cult of the vedas was too solemn and dignified to allow such crude indulgence.

The outstanding medicinal properties of Soma are described in two hymns of the eighth book viz 48 and 79. Soma heals whatever that is sick (8.79.2) preserves from diseases (8.48.5). When drunk at the rising of the Sun serves as the sick-man's medicine (8.72.7). It makes the blind see (8.79.2), gives clear vision (8.48.6), makes the lame walk (8.79.2) bestows long life (8.48.4 7.10; 79.6), gives vital power to lengthen life (10.144.5), increases life (3.62.15), gives physical strength (8.48.15; 9.81.3; 90.2; 96.12; 110.11etc.), guards body (8.48.9) and occupies every limb (8.48.9), closely knits the joints of bodies (8.48.5), protects from slipping on the road (8.48.5), sleep or idle talk never overpowers a man (8.48.14), stimulates and stirs voice (6.47.3) heals whatsoever wound the dark bird, the ant or jackal might have inflicted (10.16.6) removes sin (9.24.7; 28.6), forgives sins of men (1.179.5), appeases celestial anger (8.48.2) one becomes immortal by drinking it (8.48.3). Thus it had invigorating and strength giving power. Brähmins who drink soma even kill enemies with their look (M. S. 4.8.2). In the law book of Gautama (19.13) it is a means of purification. Even in Avesta Yasna (8.48) haoma is thus described ; It is best for drinking, is most nutritious for soul, heals sickness, gives health and prolongs life, furnishes prosperity, overcomes enemies, wards off thieves, murderers and wolves.

The pressing of Soma-juice is of great value in the Rg-vecic days. The presser of Soma has certain advantages, privileges, favours etc. as compared to the non-presser of Soma.

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Indra is a sort of destruction for non-pressers (1. 101. 4) He does not associate with them (5. 34. 5), is dreadful to the non-presser (5. 34. 6), is Solicited to destroy completely the nonpresser (1. 176. 4).

The presser is made prosperous (4. 24. 6), becomes lustrous in the world (5. 34. 3), the R̥bhus give thrice seven jewels to the presser (1. 20. 7), Indra gives great treasures to the presser (1. 81. 2; 4. 31. 8). Even Agni and Maruts condescend to vouchsafe covetable gifts (1. 141. 10; 5. 60. 7). Indra confers treasures to Divodāsa and Bhāradvāja (6. 31. 4). Wealth is the lot of pressers of Soma (7. 17. 10; 10. 42. 8; 125. 2; 134. 4). Pūṣan well guards the cow of a presser (6. 54. 6). Hymns of the presser are listened to and protected by Indra and Agni (6. 60. 15; 1. 33. 7). Indra bestows auspicious powers upon the yajamāna, a presser (1. 83. 3), Agni lends potent vigour to such a person (5. 26. 5). The Ādityas give protection and felicity to a tired presser (8. 67. 6). Savitā gives full life to a presser (10. 100. 3). Bhavabhūti in the preface to Mālatimādhava speaks with pride that his fore-fathers were drinkers of Soma.

Mythology is the product of primitive mind. Religion includes the conception of the divine or supernatural powers. The environment of primitive men were partly helpful and partly untoward and perilous. To ascribe life, will and activity to inanimate nature was just as natural for men in their mythological mood as it is for children to personify their play things. The gods of the R̥gveda were glorified human beings, sometimes too human, inspired with human thoughts and passions.

Soma, like Agni is a concrete transparent deity. The physical nature of Soma as a plant and juice was too obvious and patent to prevent completeness of anthropomorphic process seen in opaque gods like Indra and Varuṇa. Like Agni Soma's anthropomorphism came in

direct collision with his actual form and this prevented myths of concrete character to develop round him.

Soma travels in a chariot (9.3.5), goes quickly in a chariot (9.15.1), goes in a chariot with Indra (9.87.9), ascends the chariot of Sūrya (9.75.1), Conquers chariots (9.78.4), is the best of charioteers (9.76.2), is a leader of charioteers (9.97.46.48). He possesses weapons (9.57.2), holds them in hands and brandishes them (9.57.2). He sharpens them (9.90.1), is a quick discharger of arrows (9.90.3), puts on an armour (9.86.4; 98.2; 100.9) a coat-of-mail (9.67.14). He ascends the boat of Rta (9.89.2).

In hands, he bears treasures (9.90.1) covetable objects (9.18.4). He has bright eyes (9.102.8), has thousand eyes (9.60.1.2; 65.7), observes with his eyes (9.10.9) is wakeful (9.36.2; 44.3; 77.1; 106.4; 107.6.12). He cleanses his body (9.96.20), speaks Rta and truth (9.113.4), has a tongue (1.87.5). He puts on bright garments (9.107.13).

God Soma like other deities is a liberal deity. He condescends to vouchsafe gifts to men. His gifts are capable of meeting the moral, material and intellectual wants alike. He gives ratna, rayi, vasu, gaya, iṣa, ilā, yaśas, vīrya, dakṣa, āyu, śri, cows horses etc.

To unravel the mystery underlying Soma as a plant and juice on the one hand and the Moon on the other has vexed the intellect of Scholars, both oriental and occidental. No hasty judgement can be passed on it. Considering Soma from the thresh-hold of the Rg-veda, down to the Brāhmaṇas and the classical Sanskrit literature, one finds shades of appreciable differences in the conception, development and description of it. As far as the earliest hymns of the Rg-veda are concerned no trace of identification of Soma, the plant with the Moon can be discerned. A. Hillebrandt tried to prove that not only in the Brāhmaṇa but even in the Rg-veda Soma is the Moon. Barth, Bergaigne, Darmesteter, Eggeling, Kægi, Lassen,

Macdonell, Max Müller, Müir, Oldenburg, Roth, Von Schroeder, Whitney and Zimmermann do not subscribe to this view.

One can cite number of passages from the Soma-pavamāna hymns wherein the character of god Soma as the personification and the deification of the plant and juice is quite apparent to any casual reader. Oldenburg followed by Macdonell holds the view that there is no clear identification of Soma and the Moon in the R.V. One can classify the contestable data under the following heads :—

- (1) The celestial origin of Soma in the earlier hymns,
- (2) The early conception of the Soma-draught as the draught of immortality,
- (3) The difference between the heavenly and the earthly Soma,
- (4) The supposed identification of Soma with the Moon in the later hymns of the Rg-veda, and
- (5) The explicit identification of Soma with the Moon in some of the Brāhmaṇas.

In large number of Soma-hymns, the juice is referred to as Indu. Indu is a synonym of the Moon in later literature. Soma is called amṛta and divya pīyūṣa. Soma was held in cups and gods drank it. The drop of Soma also appears round. The moon shining, round, appearing like a cup, is drunk by manes and gods. Soma drop, shining, round, giver of immortality, held in cups, was slowly identified with the Moon as Agni with the Sun. Even in R. V. X. 85. Soma cannot be imagined as the Moon. The identification seems to belong to a period of the Brāhmaṇas where a general tendency to mystic identification and symbolism is present. At A. V. X. 1.6.7. We get a clear identification: Somo mā devo muncatu yam āhuh candra iti. Such instances can hardly be discerned in the Rg-veda. In kau. Br. 7.10 the mystical identification

of Soma with the Moon is explained. Soma is identified with the Moon (kau. Br. 16.5). In Ś.Br. 1.6.4.5; 2.4.4.15; 11.1.3.3; 11.1.3.4; 11.1.4.4; 11.2.5.3. We have a passage: esāḥ vai Soma rājā devānām annam yat candraṁāḥ. We get: Sūryaḥ eva āgneyaḥ candraṁāḥ somyaḥ. (Ś.Br. 16.3.24). Further, we get: Somo rājā candraṁā (Ś.Br. 10.4.2.1). T.S. 2.3.5; M.S. 2.2.7; Kā.S. 11.3; Ait. Br. 17.1; Soma, is given the daughters of Prajāpati in marriage.

The epithets of Soma and the pressing and preparation of Soma in the pavamāna hymns cannot go with the Moon. For, the buying of the Soma plant brought from the mountain from a Śūdra, placing it on the cow's hide, its pressing by the press-stones and the mortar and pestle, flowing of the juice over the strainer or the woolen fleece its purification, its collection in wooden vessels, its offering to Agni, Indra on trimmed grass, its presentation to gods in cups, and its mixture with ingredients etc. cannot be distantly construed with the Moon.

The Moon like Uṣas could have been a proper subject for lyrical hymns. Why there are no hymns to the Moon in the Rg-veda arranged in books like those of Agni, Indra, Varuṇa, Aśvins, Maruts etc.?

If, on theflimsy preconceived grounds, Soma is to be identified with the Moon then we can as well identify him with the Sun as well. For, there are plethora of passages in which Soma and Sun are identified. Soma flows like the Sun (9. 64. 30), moves to the fleece like the Sun (9. 64. 9), the juice run like the rays of the Sun (9. 64. 7, 69. 6). The purified juices are lovely like the Sun (9. 101. 12). Soma vies with the Sun in heaven (9. 27. 5) and shines brightly (9. 2. 6). Approaches the rays of the Sun roaring (9. 97. 33), goes to the strainer resembling the rays of the Sun (9. 61. 8). Soma is the creator of the Sun (9. 96. 5; 110. 3), creates Sun in the celestial waters (9. 42. 1). When born fills the Sun with rays (9. 97. 31), creates lustre in the

Sun (9. 97. 41), illumines the Sun (9. 28. 5). Soma places the Sun in heaven (9. 86. 22; 107. 7). The Sun belongs to Soma as other luminaries (9. 86. 29). Soma ascends the chariot of the Sun (9. 75. 1), clothes himself in the rays of the Sun (9. 86. 22). If Soma is identified with the Moon on account of one's pet theory then the above passages can tempt one to identify Soma with the Sun. Can one do so without the fear of contradiction? Will it not be a travesty of truth?

Similarly, the Aurobindo school of thought interpret Rg-veda in a peculiar manner. Scholars like Shri Ambubhai Purani give a *pratikātmaka* (symbolical) interpretation of Soma. If all the passages in which Soma occurs are collected then is it possible to explain the *pratika*, Symbol in a rational manner? Will it not be just like seeing one's pet theory or dogma or symbol before hand and then trying to give justification for it? Can such preconceived notions be corroborated by internal independent evidence? Has it *Svataḥ prāmāṇya* in it? Will it not be on par with later *bhāṣyakāras* seeing their preconceived theory or dogma in *Sūtras* of *Bādarāyaṇa*? I atleast do not see the identification of Soma with the Moon in the Rg-veda.

We shall bring to close this introduction after discussing Soma in the Avesta and the poetical seeting of Soma.

The existence of the Soma-cult is one of the established facts of the Indo-Iranian religion. The antiquity of Soma-haoma reaches as far back as the Indo-Iranian period. Both are Indo-Iranian concrete transparent deities. Both, Soma-haoma, are derived from *su-hu*, both were pressed in Savanas-havanas. Both are mountain growing. Haoma a mountain growing plant (Y. 10.4, 10-12) is represented as growing on a high mountain placed by a skilful god whence it was carried to every heights by holy birds.

Haoma is described as growing on table-lands and valleys. Soma grows in waters so Haoma in Ārdvi Surā.

The stalk from which Soma is extracted goes by the name of anśu and āsu respectively in the Rg-veda and Avesta. In Avesta the colour of the juice is referred to as Zairi. In Iran pressing by mortar and pestle is both ancient and modern. The effect of the juice is expressed in both by the word mad. In Yasna 10.8 the exhilaration caused by both is contrasted with other liquors. Both Soma-haoma possess identical medicinal properties, identical epithets. In both the god is said to be lord of plants, who keeps death away and bestows immortality. Both are light-winning (svarṣā, hvaresa) and wise (sukratu-hukratu), both have their mystical home in heaven and both as mighty gods are called kings. The pressing and offering of Soma-haoma is an important feature of Indo-Iranian worship. Even the names of ancient pressers are the same. The Rg-veda speaks of Trita Āptya and Vivasvat; while Avesta speaks of Thrita Āthwyā and vivanhavanta. Even the name of Gandharva kṛśānu corresponds to Gandareva Karaesani. Soma is vṛtrahan, Haoma is Verethrajan; Soma possesses sharp weapons, Haoma hurls Vadere (Y. 9.30). The plant grows on mountains as well as in waters (R.V. 9.46.1; 85.10; 89.2; 97.41; Yasna X. 3.4; V.M. Macdonell p.113). In R.V. Varuṇa places it on a rock, in Avesta it is placed on the great mountain Haraiti by a skilful god. (Y. 10.10). Anthropomorphism and exploits of both are identical. To Thrita, the first priest, who prepared Haoma, Ahura Mazda is said to have brought down from heaven ten thousand healing plants that had been growing around the white Haoma (Vend. 204). In R.V. Trita is a preparer of Soma (2.2.20). Soma is purified by Trita (9.34.4). Trita urges with ten maidens the drops with pressing stones for Indra to drink (9.32.2; 38.2). In the Rg-veda Āptya is the epithet of Trita; while in the Avesta Thraētaona is called the heir of the valient Āthwyā clan (Yt. 5.60.34; Y. 9.7-8).

Thraētaona is the slayer of Azi Dahāka, the three mouthed three headed, six-eyed demon (Yt. 5.60.34; Y. 9.8). In R.V. Trita slew the three-headed son of Tvaṣṭṛ. (10.8.8: 1.52.4.5; 10.99.6). The vedic vivasvat appears to be a sun-god; while the Avestan Vivanhavant is the first preparer of Haoma like Thrita Āthwya. In R.V. Soma is cleansed by Vivavasvat's daughters (9.14.5). Soma dwells with Vivavasvat (9.26.4), streams of Soma-juice flow through the filter after being blessed by Vivavasvat (9.10.5), is urged by Vivavasvat (9.99.2).

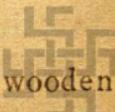
In both, the juice is mixed with ingredients. Haoma is mixed with milk (Y. 10. 13). There are only two havanas in Avesta (Y. 10. 2).

To recapitulate, both are mountain growing, celestial, brought by birds, possessed of medicinal properties, have special favours, functions, and patronizing dispositions. In both, pressing is an important function. In both, the stalk was crushed by mortar and pestle, have similar colour, have similar adjectives, functions, gifts, etc. Can this go back to Indo-European period as shown by the Anglo-Saxon word Medu?

The poets of the Rg-veda did fly on the wings of poesy. They were conscious artists. In Rg-veda similes applied to Soma have a wide variety and range. They are illustrative and decorative. These similes can be grouped under the following heads:—

They are: dealing with gods, men, women, children, animals, birds, inanimate objects, nature and miscellaneous. In the poetical setting of Soma the seers of hymns have observed :

- (1) brightness or brilliance,
- (2) purity and cleanliness,
- (3) playful yet swift motion,
- (4) roaring sound while entering the various wooden vessels,



- (5) love for cow's milk, and
- (6) restless onward march.

That, the Rg-vedic seer-poets were possessed of Prospero's magic wand needs no corroboration. In the Soma-pavamāna hymns, the poets have given us newer poetic images. Their art is seen in the metaphoric expressions. The flow of the Soma-juice, its motion through the filter and then into different Vessels is often compared to a horse running a race. Hence the double sense of hari, the colour of the juice and the horse. In its trickling, a sound is produced, its contact with the ten fingers, its hurry for the cows i. e. the milk are climaxes where we can see the poetic flights of the poets, flying on the wings of poesy. The rhetoric and figures of speech, especially, simile are peculiar, with reference to Soma. The poetic setting of the Soma hymns is of very high order and merit. The poetic eye of the seers is seen in the homely images, similes and ideology. In Short, the warp and woof of the Rg-vedic poetry in general and pavamāna hymns in particular, even though set in ritualistic back-ground is constituted of true poetry.



A Critical evaluation of Soma's epithets

The Rg-veda is primarily concerned with the praise and glorification of gods. They are the deification of certain phenomena of nature. As a result of this process, it is quite natural to expect the use of adjectives or epithets with regard to these gods. These epithets try to aim at bringing certain qualities that are found remarkable and outstanding by the poet-seers. These adjectives also aim at eulogizing these gods through the medium of these small, yet significant, qualifying terms. Some of these adjectives like deva, rājan, asura etc. are common to most of the gods while there are others which are peculiar to the god alone, e. g. dhumekeṭu, havyavāhana, purohita, sahasaḥ sūnuḥ, grahaṇati, atithi, jātavedas, devavāhana of Agni; urukrama, urugāya of Viṣṇu; vajrabāhu, vītrahan, Śacipati, Somapā, Śatakratu, purbhid of Indra; jalāṣa, jalāṣa-bheṣaja of Rudra; yātayajjan of Mitra; maghoni, sūnarī, yuvatī of uṣas; āghṛṇi, karambhād, vimuco- napāt of Pūṣan; nāsatyā, dasrā, bhiṣajā of Aśvins, kṣatraśriya, urucakṣas, Ṛtapā, dhṛtavrata, of varuṇa; Śucipā, agrepā of Vāyu and pavaṁna, pīyuṣa, amṛta, vanaspati, adridugdah etc. of Soma.

Like these gods, Soma, too, possesses distinguishing and qualifying epithets. Some of the epithets are universal i. e. are applied to all gods alike. Epithets of Soma can be classified under three broad groups. They are: (1) those applied to Soma as a plant, (2) those applied to Soma as a juice and (3) those applied to Soma as a god. We shall first of all pass on to the consideration of adjectives applicable to the plant, then applicable to the juice and lastly adjectives applicable to the god.

Agni has three habitations, Soma has two habitations: heaven and earth. From heaven the plant was brought by birds (Śyena, suparṇī and metres, specially the Gāyatrī.) Hence, it is called Śyenajūta, Śyenabhṛta. The bird in the Brāhmaṇas is thus addressed: Śyenāya tvā Somabhṛte¹. The plant grows on mountains, or in its vicinity or at the confluence of two rivers (8.6.28). The original home of the plant both in the Rg-veda and in the Avesta is heaven and earth. It grew on mūjavat and hence it is called maujavataḥ (10.34.1). As it grew on mountains it is called parvatāvṛdha, giriṣṭhā. Hence, it is called giriprṣṭha and mountains are called Somaprṣṭha (8.43.1; 63.2; 10.91.14; A. V. 3.21.10). It is also called Udbhid (8.79.1). As the plant was nourished by parjanya it is called parjanyavṛddha. The plant was called lord of wood or forest, king of Oṣadhi or herbs (A.V. 6.15.3; 5.24.7). It is a shrub between Ataśa and Vāna (10.89.5c). Even it is designated as a tree (10.94.3). The plant is red (7.98.1; 10.94.3; 144.5). Perhaps this applies to the juice only.

Geldner surmises that the Soma-plant can be of an Ephedra-type. It is an inflexible bush, three feet high, with dense, upright, leafless, jointed stalks. It grew on stony, uncultivated land. The fruit is red and fleshy liked by children. The home of this plant is whole of Turkestan North and middle Persia, North and East of Afghanistan, and North-West of Himālaya.

For want of any description of the plant in Rg-veda we do not know any detail about the plant viz. whether it was a shrub or a bush or a creeper or a plant or a tree. What was its colour? Where did it grow? Whether it had flowers and fruits or not. What was the colour of the plant, its flowers, fruits, juice etc.? We have to simply make bold conjectures and rest quiet. No information on this score comes from the hymns of the

¹ (Ś. Br. 3.4.1.12; 3.9.4.10; M. S. 1.2.6; 1.3.3; 3.7.9; T. S. 1.2. 10.1; 6.2.1.3. Kā. S. 2.8; 3.10; 14.8).

R̥g-veda. Even there is no information regarding its height, soil etc. Names of the plant that we get in the R̥g-veda are more of a descriptive nature. In the S.Br. (3.4.3.13) the name Uśānā occurs as the name of Soma. This word also occurs in the R.V. (10.30.9c). When the genuine plant was not available substitutes were gone for. S.Br. (4.5.10.4) mentions a plant called Śyenāhṛ̥ta which serves the purpose of the Soma-plant when it was not available. When the genuine plant was not available the injunctions of the Brāhmaṇas are explicit. We get : one should choose a plant that is red (aruṇa) or harita. Soma was purchased by the price of a cow. At S.Br. (3.3.1.14) we get ; that one which is red-brown (babhru) with reddish-brown (piñga) eyes is the Soma-purchasing cow. According to J. Br. (2-249-50) babhru pingākṣi is the colour of Soma purchasing cow. According to M. S (3.7.4) the colour of the cow is aruṇa. She is babhru lomnī, Śucyaddakṣī. T.S. (6.1.6.7) says : aruṇyā pingākṣyā krīṇāti. Etad vai Somasya rūpam. (one should purchase Soma by a cow that is aruṇa with pinga eyes). For this is the colour of Soma. Further at (7.1.6.2) it is said : " tasmād rohiṇyā pingalayaikahāyanayā Somam krīṇīyāt." Tān. mahā. Br. 21.1.3 says, " Sā babhruḥ pingalākṣī ekavarsā..... sā yā Somakrayaṇī. "

As the Soma-sacrifice formed the centre and corner stone of the ritual of the R̥g-veda god Soma is one of the prominent deities. The sacrificial importance of the plant gave a high place to it in the vegetable kingdom and specially among the herbs. Therefore, Soma is lord of plants (vanaspati, S.Br. 3.8.3.33; 5.3,3.4; M.S. 1.10.9; 2.6.6; 3.9.4; kā.S. 15.5; T.S. 1.8.10.1; 1.9.15.2). or plants are said to have Soma as their king (T.S. 3.1.8; 6.1.9.1; T.Br. 3.9. 17.1). Soma is even called virūdhām patiḥ (T.Br. 3.11.4.1). Soma is not only the lord of wood or plants but is even their generator.

The Soma-plant was crushed by the press-stones. The words vakṣaṇā and vāna suggests that veins were visible

on it. The words *kṣip*, *vāsi* and *parvan* suggest that the stalk was cut into small pieces at joints, these pieces were in length and circumference of the measure of cow's udder. This is also corroborated by the word *adri* and the root *duh* connected with it. The stalk was bruised or pierced by *grāvans* (*gravṇātunnaḥ*). and was milked out by *adris* (*adridugdhah*). The stalk was milked out on the stone. The plant was brought from heaven by birds therefore it is called *divya*, *dīviṣad*, *amṛta* etc. It is even called a celestial bird. The stalk when pressed came in direct contact with the stone therefore is called *adriyah*. Even it is called *adristuta* and *adrisamhata*. The stalk was juicy, swollen and hence called *āpūrṇa*. It was not possible to completely exhaust the stalk when pressed. Some juice is bound to remain in it. It was then immersed in water for swelling and the plant in this process is called *āpya* or *āpyāyamāna*. In the later ritual, the ceremony of *āpyāyana* is important. In the third savana fresh stalk is not taken, stalks that are thus swollen were used for extraction.

The stalk is called *anśu* (Avesta *āsu*). The colour of the stalk is *hari* and *aruṇa* (9.92.1). but never *babhru*. The stalks were rich in juice (8.9.19) as is clear from the adjective *āpīta*. The epithets of *anśu* are: *madira* (6.17.11; 20.6); *matsara* (1.125.3); *aruṇa* (7.98.1), *hari* (9.92.1); *sugabasti* (5.43.4); *tigma* (8.72.2) and *vāvaśāna* (9.85.4).

The Soma-juice leaves the skin (9.86.44) as a serpent his old slough. Press-stones crush the skin of the stalk (T. Br. 3.7.13.1)

A. Hillebrandt in his V. M p. 195 refers to the description of the Soma-plant borrowed by Max Müller from a manual of medicine. The verse runs thus :

स्यामला च निष्पत्रा क्षीरिणी त्वचि मांसला ।
श्लेष्मला वमनी वल्ली सोमाख्या छागभोजनम् ॥

According to V. M. of Meadonell p. 104 andhas means the Soma-stalk (5.45.9; 9.61.10; 68.6; 8.32.28; 10.94.8; 144.5).

Whereas 'according to Grassmann' andhas means both plant and juice. He thinks that they can be hardly distinguished Save at 6.42.4. From adjectives collected by Grassmann andhas means juice and not plant. Verbs connected with andhas are: ars with abhi, dhanv. sr, sinc, bhaj, t̄p, v̄s, bhr, pā, mad, gam with sam etc. The frequent root duh used with anśu is not used with andhas. Epithets of andhas are: appāyya (2.19.1); āpipyāna (4.27.5); gorjīka (7.21.1); devavāta (9.62.5.) pṛṣṭhya (4.20.4); madira (6. 69.7; 7.73.4), madhu (1.135.4; 3.40.1, 5.34.2; 8.1.25; maniśin (2.19.1); Vicakṣaṇa (8.1.25) ; Śukra (4.27.5); Śubhra (9.62.5); Sudakṣa (4.16.1.); The verbs connected with andhas, the plant, are baps (1.28.7) and pat (5.45.9).

The Soma-juice both in India and Iran was extracted from the stalk by means of press-stones and even by mortar and pestle. Soma was drunk both on sacrificial occasions and in private houses every day (gr̄he gr̄he 1. 28.5.). Thus, it was a sacrificial, as well as a house-hold drink. The physical aspect, the concrete figure, both of Agni and Soma being ever present before the seer anthropomorphic nature of these two gods did not develop much as in the case of say Indra, Aśvins etc. The high antiquity and importance of Soma needs no proof. He was the soul of sacrifice, the banner of sacrifice, the light and acme of sacrifice. The kindling of the sacrificial fire at day down and the pressing of the Soma-stalk were the two most important items of anciant India. Soma sacrifice was the centre of Eg-vedic ritual. When the genuine plant became a rarity, as the Aryans migrated towards the river Ganges from the Punjab, slowly and slowly, the Soma-sacrifice began to lose its original glory.

It is believed by scholars like Macdonell that Soma-pavamāna hymns from the family books (II-VII) and the eigth book were all collected to-gether and were incorporated in a separate book, the ninth book. But, can we not give another interpretation as given below: It is

a generally accepted belief that the hymns of the Rg-veda were not composed by one single person at one single place at a definite period but were composed at different places at different periods of time by different persons. Now, looking to the comprehensive importance of the Soma-sacrifice, it being even a house-hold drink, Soma hymns were already composed at the time of the compilation of the family books and had a sort of coherent existence. Soma hymns must have a separate collective existence. If not so, they should have been grouped with other writings of their authors. Why should these authors of family books deny their authorship regarding Soma-hymns when they were so particular about hymns composed by them to different deities? Just as these authors give their consent for arranging all the Soma-hymns in a separate book similarly they could have given consent for arranging separately like Soma hymns, hymns to Indra, Agni, Varuṇa etc. in separate books. This is not found in actuality. Therefore, I, just become bold enough to propound this idea that Soma being an important house-hold god when other books were compiled these compilers did not venture to split up the already existing Soma hymns in a composite form. Hence, the existence of all the Soma-pavamāna as separate hymns.

Therefore, when we think of Soma, we should bear in mind these two points that Soma atleast goes back to Indo-Iranian period and in the Rg-veda his importance is as a result of Soma-sacrifice.

Soma sacrifice was very costly and comes after Rājasūya and Aśvamedha. The juice, required in large quantity, was extracted from the stalk. Whatever may be the colour of the stalk (red or hari) the juice is described as red (aruṇa), gold-yellow or yellow, brown¹, yellow brown (9.98.7); Śoṇa (9.17.13); aruṣa (9.25.5), red-yellow

1. In the Akṣa Sūkta (X. 34) the colour of the dice is given as babhru.

(hari aruṣa, 9.89.3; III. I) and even gaura (10.100.2). When mixed with milk it is white (9.74.7.8) and is described as viśvarūpa. The corresponding word for hari in Avesta is zairi. Are other colours mentioned in Avesta?

The juice was drunk unmixed or unadulterated or mixed. The purified (unmixed) Soma is called Śuddha, Śuci, Śubhra and Śukra. To Vāyu are offered only the Śukra and Śuci. The various ingredients for mixture are water, milk, curds, barley and honey. The term for mixture is āśir. Soma-juice is called gavāśir, dadhyāśir, yavāśir, and even rasāśir and tryāśir. It is even referred to as tripiṣṭha. Water was added either to dilute it or to tone down its sharpness. The juice is tīvra (sharp 3.48.3; 8.72.2). Owing to the yellow colour there is resemblance of this colour with the Sun's brilliance. This physical aspect is often dwelt upon by the poets. Soma is then likened or associated with the Sun. The juice is even described as Śubhrebhīḥ Śubhrataraḥ. Even though, madhu was added to it, to dilute its sharpness or to sweeten it, still, we do not come across the word madhvāśir.

Soma's intimate relation with sacrifice is noticed before. It was even offered into fire. It is havir havīṣṣu (the foremost oblation). It is haviṣmān, the best oblation, and the sweet loveable oblation.

As regards the sweetess etc. of Soma juice the poet as it were appears to have exhausted the whole vocabulary. It is even fragrant (Surbhi, Surabhīmtara). For sweetness etc. We have the following adjectives :—

anumādyā, cāru, cārutara, matsara, matsarintama, mada madascyut, madānām pati, madintama, madira, madiṣṭha, madhu, madhumattama, madhuscyut, madhvāḥ Anśu, madhvāḥ rasāḥ, rasāyya, sweetened with honey it is called madhujivha, madhupiṣṭha, The juice is then svādu, svādiṣṭha.

On account of its immortality giving power it is called amṛta, pīyūṣa, divāḥ pīyūṣa. The exhilarating and

invigorating power led to its being regarded as a divine drink bestowing immortal life. Immortality is granted not only to gods but to even mortals. It is thus life's elixir. Hence *pīyūṣa*. It is the giver of strength mental as well as physical (*vayodhā*, *vayaskṛt*).

The Soma-juice passes under a wide variety of names. They are: *andhas*, *anna*, *amṛta*, *anśu*, *indu*, *drapsa*, *paya*, *pavamāna*, *pitu*, *pīyūṣa*, *rasa*, *Samudra* and *madhu*.

Soma-juice is called *andhas* because of its intoxicating effect. It is called *pitu* (1.61.7; 3.36.8; 6.41.3; 7.98.2; 8.4.12) as it was drunk. It is called *amṛta* or *pīyūṣa* on account of its quality of giving immortality or lengthening life. The juice is called *anśu* as it came from the stalk. As the drop is shining, round and loveable it is called *indu* and *drapsa*. It is *samudra* because it was swelling. It is called *paya* because it was milked out of the small piece of the stalk which resembles the udder of the cow. The juice, purified or filtered by the *pavitra*, used to flow forth, therefore, the word *Pavamāna*. It is most striking to note that except 8.101.14 the word *pavamāna* is solely restricted to book nine and hence there is every justification to call these hymns *pavamāna-hymns*. *Pavamāna* is an epithet that is constantly applied to Soma and probably means flowing clear, or cleansing, purifying self-purifying as Dr. Griswold takes it and refers undoubtedly to the process of filtration. It is noteworthy that out of the gods of the vedic pantheon the *Aśvins* are privileged to drink Soma, *Surā* and *Madhu*. In many passages Soma-juice is meant by the word *madhu*. Soma is called *rasa*, *rasāyya* (9.97.4), *rasin* (8.3.1.), *rasavān* (6.47.1). Soma is called *Sūra* because it is identified with the sun. The juice is even called *divaḥ pīyūṣah*, *pariṣkr̥tam rasam*.

The verb *mīj*, cleanse, is used with regard to the addition of water and milk. The admixture is alluded to as garment or a bright robe. The juice is purified with

hands, or by ten fingers or by prayer or by the daughter of the Sun.

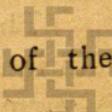
The pressed-juice flowed on the strainer or fleece and its motion being very swift it is called an atya (a horse) and it goes beyond the fleece. It was so swift that it is agribhita. The filter was considered as a chariot and hence the word pavitraratha. The purified juice is called pāvaka. It goes to exact destination. It was bellowing and roaring and playing on it therefore called Kani-kradat, krīlu.

Soma is a drop that grows in water. He is the embryo of water of pajrā,¹ or their child. They are his mothers (Sindhumātara) or sisters. He is lord and King of streams. Soma is intimately connected with water, ocean and rain, and therefore it is often described as mixed with water. Soma is called parjanyavṛddha. He is not only ocean but is oceanic (Samudriya), is king and god. Water are Soma's sisters (9. 82. 3. 5 who follow his ordinance (9. 74. 3, 90. 4; 97. 17). He rules over rain, dwells in the stream's wave. He is a fountain (utsa). He is a youth among waters. He the thousand-streamed increaser of water was the first to spread the sea to gods (9.107.23; 108.8). Soma is urmi and urmimān. Soma is shaken in water, and is shakened by men. Not only it flows in hundred and thousand streams but it is even sudhārah. It has always a desire to meet water. Is quick and the quickest in water. It is going speedily and so is āsu.

Like water, the juice had great love for cow's milk (gavyu, gavyayu). Milk is put on by the juice as a garment, raiment. It is lord of cows. Soma is gorjika,

It being mixed with ghee is called ghṛtaśri, ghṛtasnu, ghṛtascyut.

¹ Roth takes it to be an epithet ('stout') of the Soma-plant (V. I. p. 466.)



The surging juice flowing over fleece ultimately settles down in wooden vessels. It is *camūsada*.

The juice is referred to as *priya*, *krilu*, *tigma*, *tigmaśringa*, *Kāmya*, *Kṛtyyorasa*.

The juice is offered to gods on the blade of grass. It is spread on it. It sits on the grass, is loveable on it, is possessed of the sacred grass.

The juice is exhilarating to gods, is their drink, is most clever in approaching them, loves god, belongs to god, is the dearest of gods, It not only delights gods but delights even men. The juice is pressed by *Jamadagni*.

Soma is the child of heaven, is the king of heaven, is purified in heaven, He is the lord of heaven, occupies heaven, is placed in the highest heaven (*trīyasyām divi*).

Amongst gods *uṣas* is somewhat neglected. Even though she brings gods to drink *Soma* still she herself is denied that privilege. *Soma* is the predominant drink of *Indra* (*Indrapātama*). *Indra* is the drinker of *Soma* par excellence. *Soma* is *Indrapāna*, *Indrapīta*, *Indrayu*, *Indrasya Kāmya*, is even the generator of *Indra*, is loved by *Indra*, is the *vajra* of *Indra*, is the friend of *Indra*, even sits in the heart of *Indra*. It is called *Indriyo rasa*.

Quite distinct are the epithets of *Soma* with reference to the plant and juice on the one hand, and the god *Soma* on the other hand. *Soma*, like other leading gods of the vedic pantheon is called a *deva*, a *king*, a *king of rivers*, a *king of whole earth*, a *king and father of gods*, a *king of gods and mortals*. He is *lord of strengthening food*, *lord of speech*, *lord of cows*, *lord of earth*, *heaven*, etc. He is a *god of lofty ordinance*, is *Rta*, is *born of Rta*, has *Rta* for lustre, is the *embryo of Rta*, is a *protector of Rta*, is *tongue of Rta*, the *thread of Rta*, is *increaser of Rta*, is *Rtvīya* and is *Rtāvān*, is *dear to gods*, is a *friend of gods*, is a *father of heaven and earth*, is *loved by gods*, is *loved by fathers*.

Soma is called R̄bhu, vahni, R̄si, vipra, kavi, varuṇa, purohita, dhīra, potā, sūra, sūri, bhaga, bhānu, maghavan, maghona, mitra, yagna, a youth, adorable, vajra, varāha, viśva deva, aditī, Śakuna, Śyena, suparna, vīra, vedhā, sūra, hotā, tanūnapāt, It appears that in a fine poetic frenzy Soma is identified as it were with other gods and thus gets transferred epithets. He is called āghr̄ni, v̄trahan, v̄trahantama, rakṣobā

Gods were not immortal from the very beginning. This immortality is given to them by the nectar, the elixir of life viz. Soma. So he is called the immortal stimulant. He is a generator of Agni, is the soul of Indra, is the soul of sacrifice, is the light and acme of sacrifice, the ancient (pūrvya) soul of sacrifice, is the banner of sacrifice, is yagnīya and yagna.

Soma is the conqueror of hundred, of thousand, a conqueror of cows, horses, water, heaven, a conqueror of all, of chariots, is always a victor, is the foremost conqueror, is the killer of v̄tra, a killer of enemies, is a senāni (a soldier), has good weapons, has fierce weapons. Soma is agregā (the forerunner).

Soma is the gandharva of waters, embryo of waters, embryo of pajrā,

Soma loves us, loves men, loves gods, loves cows, horses,

By drinking Soma Indra becomes invigorated. As a result of invigoration he becomes irresistible (9.61.22; 1.10) slays all foes and especially v̄tra (2.15.1; 19.2). It was in the company of Soma that Indra performs most of his valorous and great deeds (6.72 and 7.104). Through constant association with Indra. Soma gets some epithets which are peculiar to Indra, Thus, Soma is a warrior, kills v̄tra destroys fort, is a victor, is unconquered in battle, is born for battle, and besides he causes the Sun to shine, generates two worlds, supports heaven with sharp weapons

(9.45.5; 10.25.7), drives away and slays goblins and other foes. The epithet slayer of the wicked is exclusively his (6.47.5; 9.108.11; 96.17). Being a best charioteer drives in the same car as Indra.

Soma is a Ṛṣi, a vipra, brahmaṇaspati, a sage among the wise, is a creator of Ṛṣi, is a conqueror of Ṛṣi, has a mind of a Ṛṣi.

Soma is a seer (kavi), is kavikratu, is kratubhīḥ sukruṭu, is kratuvit, is kratuvittama, is kratumān, is adṛptakratu.

Soma is a poet of heaven, creator of heaven, upholder of heaven, supporter of heaven, lord of heaven, head of heaven lustre and glory of heaven, a mainstay of heaven, a child heaven of heaven, lives in heaven and is celestial.

Soma is many eyed, is far-seeing, surveys all creatures, knows the generations of gods, being a priest among gods assigns to them their portion in a sacrifice, protects wisdom, poetry, is a leader of poets, is a seer among priests, a protector of prayer. The epithet Vācaspati, (9.26.4; 101.5) the lord of speech, is practically due to the belief that Soma stimulates voice (9.97.32). Hence, he is a wise seer, the kavi, vipra, Ṛṣi, is vicakṣana, visvacakṣas, and wondrous (adbhuta), vidvān, vipaścit.

Soma is the mead of tvaṣṭṛ (1.117.22) and is pavamāmaḥ prajāpatiḥ (9.5.9).

Soma is called the father, creator or lord of thought (9.76.4; 96.5; 75.2; 99.6; 11.8), enlivener of thought (9.86.1; 88.3) the conqueror of thought (9.44.6), leader of thought (9.103.4) the tongue of truth (9.75.2).

Soma is the path-finder for the seer (9.96.6.18) a maker of Ṛṣi (9.96.18). In its intoxication the poet composes a song instinct with devotion (1.80.1). Soma is the discloser of the godly secret (9.95.2; 4.58.2; 10.123.4) and he sees with the eye of the Sun the secret place of the gods (9.10.9).

Between, the Soma-priest the Adhvarya, and Soma there is a strong reciprocal effect or action (9.61.14; 23c; 72. 1c, 97. 32d). The pleasant poetic word for Soma is a musical treat (9.71.3). Soma is increased by hymns (1.91.11; 9.17.4), makes him eloquent (9.97.32d), fashions him (9.97.22), it accelerates the running and the purifying process of the juice in the filter (9.8.4 b; 37.6; 64.10; 16; 65.16; 71.6; 72.1c, 96.15; 106.11; 113.5d; 1.187.11). The hymns wash the bright clarified form of Soma (9.2.7; 14.2; 15.8; 17.7; 26.1; 29.2; 40.1; 43.23; 63.20; 68.7; 86.24d; 105.2; A. V. 4.24.4 Śukhraḥ pavate brahma-Śumbhitah) as it, on its side, bestirs and fructifies the tongue and thought, the singer is illumined and becomes strong, the word of the singer is brightened and gives good form (9.95.1-5; 21.7; 2.7ab; 9.8; 20.7; 21.2; 40.5; 47.4; 61.23; 64.26; 69.2; 72.5; 90.6; 107.18; 108.10; 1. 46.5; 10.25.1). Soma awakens and fills the holy word and thought (1.87.5; 9.21.7; 25.5; 36.3; 72.5; 95.1; 10.25.4) makes him inwardly pure (9.97.37; 73.8; 67.22-27) and is a charm against evil influence (10.16.6d; 9.85.1; A. V. 6.96.3).

Soma is a fore-runner, a fore runner of cows, a precursor, a destroyer of those who proclaim sin, the angirastama, is one whose brilliance is ever undecaying, is one who is placed in a secret place by adhvaryu, is blameless, is one who cannot be censured, is one who deserves praise, is one who pervades the mid-region. Soma is a destroyer of attackers, a destroyer of enemies. Soma is abhimātihā, abhiśastipā, abhimātiśā. Soma deserves to be glorified, is sung far and wide, is a quick discharger of arrows, is a knower of kṣetra, is increaser of wealth, is an instrument of wealth, is knower of path, the best knower of path, the maker of path, is born of praise, is an increaser of speech, is vigilant, is lustre, is jyotiratha, (is an increaser of lustre) is protector of body, Soma puts on drāpi, Soma is a knower of wealth, a winner of wealth, a fighter for wealth. Soma is the first law-giver,

is dharmaṇaspati, is sung in thousand ways is lord of song, his wealth consists of song, is urged on by song, is an urger of song, is a father of song. Soma is bold, constant, is indefatigable, is born of sky, is putting on sky as a garment. Soma is leafy, is one of abundant vows, is a breaker of cities. Soma is a pratartā of day, dawn and heaven. Is ancient, has thousand glories, has shafts with thousand poits. Soma is Sahasrasā, Sahasraretas, Sahasrāyama. Soma is lovely to look at, has lovely mien, Soma is supraketa, is Sumati, is Sumitra, is Sumedhā, is Suvīra, is Suvrata, is Suśeva, is Suhastya, is manīśin, is the first manīśin, is mahāmahivrata, is compassionate, is a giver of jewels, is a giver of Semen, is vayodhā, is vayaskṛt, is vayojuva and is endowed with thousand eyes.

We find from the above grouping, classification, analysis of the epithets that Soma is identified with Agni, Varuṇa, Indra, Brahmaṇaspati etc. Soma is given epithets which primarily belong to these and to Sama only secondary through his association with these gods. e. g. Agni (rakṣohā, jātavedas, narāṁśanśa, tanunapāt, vahni), Indra (vṛtrahā, vṛtrahantama) varuṇa (ṛtapā, ṛtāvān, ṛtasya-dhartā, mahāmahivrata) Parjanya (jīradānu), Brahmaṇaspati (vācaspati, vācām patiḥ) etc.

In the Rg-veda we can discern slow development in the conception of religion, philosophy, mythology, cosmogony, cosmology etc. In the earliest portion of the Rg-veda we see the idea of pantheism. The number of gods is categorically expressed at many places in the Rg-veda as thirty-three (8.30 2; 1.34 11; 9.92.4; 1.45.2). The number is also mentioned as 33, 303, 3339, 3, 1 and half and even 1. These different gods were the diverse manifestations of one supreme god which is polytheism slowly giving place to the monotheism of the Upaniṣads. From this angle of vision, one can very well explain why different gods posses certain common epithets and characteristics. To be more clear, one supreme god (later on known

and called as Brahman) looked from particular aspect is Agni, from another angle is Indra, from still another angle facet is Soma and so on.

God Soma in the Rg-veda had a glory and status which was unprecedented on account of the Soma cult, ritual and sacrifice. Slowly and slowly, as time, the great leveller, glided on; the glory and importance of Soma in the Sāmaveda, the Yajur-veda, and the Atharva-veda dwindled and deteriorated. By the time of these Vedas, the Aryans had migrated from the Himalayas, the habitation of the Soma-plant. Hence also, the dwindling of the importance of Soma. The Aryans migrated further away from the Punjab and the Himalayas. In the period of the later Vedas, newer gods who were yet below the horizon were slowly raising their heads, were usurping the position, glory, status and prestige of Soma. Even the original plant was lost or forgotten by the time of the Brāhmaṇas and hence substitutes were gone in. Not only this but it reached its climax when Soma was identified with the Moon. Taking into consideration the epithets of Soma in the triple capacity of the plant, the juice and the God one can at once discern that almost everyone of these adjectives, why even all the adjectives as a matter of fact cannot be taken with the Moon, the luminary which shines by the reflected light of the Sun at night. If, Soma was the Moon, then Rg-vedic poets like the classical Sanskrit Poets must have waxed eloquent while describing the heavenly luminary. No adjective can befittingly be taken with this luminary. When there are separate hymns to the Sun, Uṣas etc. We find no such separate hymn in the entire Rg-veda to the Moon. All attempts in the later literature to identify Soma with the Moon is simply of later origin. Even in the Brāhmaṇas when the genuine Soma is not available substitutes of plants are mentioned.

From the adjectives about Soma culled from the Rg-veda it appears that qualities are attributed to Divinities

in a spec' al manner. From this, we can also form our opinion about the sense of values of Rg-vedic poet-philosophers. These epithets of Soma describe Soma as a god. As a divinity every thing that is good, sobre, high, beneficial, powerful and every thing that is highly desirable is spoken of Soma. It appears that in the madness to glorify Soma the seers forgot as it were for a moment that Soma is a plant, or juice or its deification. Hence, they go on giving every possible adjective to a god. The physical aspect of Soma being always present before the seer, the seer had to speak of Soma in a hyperbolic language. The Soma ritual and sacrifice atleast during the Rg-vedic days had high position and glory. Soma was associated with other gods. This was responsible in giving epithets to Soma which really belonged to other gods.

In the foregoing pages, I have classified, arranged and interpreted the epithets of Soma in its threefold capacity (viz. plant, juice and god). No corroboration is required to prove that epithets applied to Soma as a plant and juice are peculiar to Soma alone. Adjectives applied to Soma as a plant show that the plant was aruṇa or Hari, it was juicy, and fleshy. It was possessed of veins which were visible on the exterior. When cut into small pieces and when crushed by press-stones juice flowed out from it, and tiny broken pieces were left behind.

The Soma-juice was either red or yellow or babhru or red-yellow or gaura (in its different varieties). The juice was fragrant and sweet. Its sweetness and variety is indicated by a number of adjectives standing for sweetness. The juice was mixed with ingredients and was even sweetened by the addition of honey. Śuci, Śukra, Śuddha, tivra, tiroahanya, āśirvanta, gavāśir, yavāśir, dadhyāśir, rasāśir and tryāśir refer to the varieties of soma-juices. The impurities were removed by a strainer, or a filter or fleece. The juice had great yearning for water or milk. The juice was not intoxicating or madde-

ning (as it was not a profane drink). The root mad shows that it had simply invigorating or exhilarating effect. As it was drunk in sacrifices it was a sacred drink. Hence, it is not only identified with yajna but is called the soul of sacrifice and even *ātmā yajnasya pūrvyah*, the banner of sacrifice. As its intoxicating quality is out of question it is designated as *amṛta*, *pīyūṣa*, life's elixir etc. Gods were not immortal from the very beginning. They attained immortality by drinking Soma. This idea is expressed in the *Rg-veda* on many occasions.

According to the usual practice observed in the case of other gods, the extraordinary qualities and properties of the plant and the juice, gradually led to deification. Soma the plant and the juice is now transformed into a god. There is a sort of metamorphosis. When turned into a god Soma possesses all epithets that can usually go with a god. The conception of divinity becomes primarily a generic idea and secondarily the idea of an individual deity. Hence, there is no contradiction in identifying one specific god with another so long as the generic idea remains constant. Epithets fundamentally belonging to other gods are transferred to him as he is identified with other gods as Indra, Agni, Varuṇa etc. To name, such adjectives are *vṛtrahā*, *vṛtrahantama*, *rakṣohā*, *Rta*, *Rtāvan* etc.

Adjectives of Soma as a deity reveal his physical, mental, moral, intellectual, ethical, and religious nature. Courage and wisdom, energy, youthfulness, victorious spirit, strength, skill, zeal, quickness of movement, joyousness of soul, kindness, liberality, love, care of the sick, affability, gentleness, delightfulness, fatherliness, motherliness, friendliness, goodness, benevolence, opposition to evil, bliss, beauty, splendour, adorableness, love of poetry and music, fame and wealth (both material and spiritual) are qualities that have been taken into consideration while praising Soma and qualities opposed to these are

not appreciated. This can give us an insight into the code of Rg-vedic life—moral, spiritual as well as aesthetic.

Gods and goddesses are good as well as bad in popular polytheism. In Homer, we find Hera speaking to Zeus in uncomplimentary language. Vedic gods mostly stand for perfection in truth, goodness and beauty (Satyam, Śivam Sundaram).

The Rg-vedic mode of describing the supreme being in the superlative like angirastama, Kavinām Kavitama, ugrāñām cit ojīyān etc. was adopted in the Tripitaka while describing Buddha. He is described as isinam īśisattamo.

Soma possessing epithets of others can be explained also by the following argument. In the Rg-veda we often find the idea: the one in many and the many in one. One god is identified with the many at R. V. 1.100.7; 2.11; 3.54.17; 8.2.4; 25.16; 58.2; 10.114.5; 164.46 and the Bhagavad-gītā 11.39. While the Rg-vedic poet wrote of a particular god he had before his eye, before his mind, the qualities of other gods also. Thus, the qualities of other gods were consciously or unconsciously engrafted to the particular god under description. Hence, epithets that primarily belong to Agni, Indra, Varuṇa etc. are applied to Soma.

If from the above interpretation and investigation of the epithets of Soma, one were to draw any conclusion, then, one can say definitely without the fear of being contradicted that atleast from the Rg-veda, the epithets of Soma, as a plant and as a juice cannot go with the Moon. Epithets of Soma as a god are a result of the process of deification. Even here, the penetrating eye of the discerning critic can see the peculiar nature of these adjectives. Many an adjective can be pointed out which can never be applied to the Moon, the heavenly luminary. To quote a few for instance: abhimātihā, abhiśastipā, pathavid, pathakṛd, vayodhā, vayaskṛt, vicakṣaṇa etc.

It will not be out of place here to attempt to mention epithets peculiar to Soma as a plant, as a juice and as a god.

Soma as a plant: Ajyamāna, (gobhiḥ, aktubhiḥ), adridugdha, adrisuta, āpurṇa, āpyāyamāna, giriṣṭhā, diviṣad, parjanayavṛddha, mujavataḥ, vanaspati, virudhām patiḥ, grāvṇā tunnah, parṇin.

Soma as a juice: apsā, amṛta, aruṇa, arṇavā, āśu, Indrapāna, Indrapātama, Indrapīta, Indrayu, Indrasya (kāmya, janitā, priya, sakhā, hṛdasāni), uttamam haviḥ, R̄jīśīn, kanikradat, krilu, gabhastipūta, gavāśir, gavyu, gaura, ghṛtaśrī, camuṣad, cāru, tryāśir, dadhyāśir, divaḥ pīyūṣa, devapāna, nīmādana, babhru, matsara, madira, madhuprīṣṭa, triprīṣṭha, rasāśir, Śatadhāra, śukra, śuci, śubhra, śoṇa, sahastradhāra, surabhi, svādu, hari, haviḥ, uttamam haviḥ etc.

Soma as a god: the creator of Agni, angira-stama, adabdhā, anavadya, apām (gandharva, garbha, peru), amartya, amivahā, asmayu, R̄tasya (garbha, gopā, jivhā, tantu, viṣṭapā) R̄ṣi, kṣipradhanvā, gayasphāna, gātuvīd, increaser of speech, jāgṛvi, jīradānu, tigmāyudha, divaḥ (kavi, janitā, dhartā, pati mūrdhnā, Śisu, skambha) dyukṣa, nabhoja, pumān, purohita, purbhit, pratna, Sahasraṇītha, Sahasrapājas, Sahasrareta, Sahasrasā, Sukratu, Sudakṣa, Sumati, Sumitra, Sumedhā, Suvīra, Suvrata. Suśeva, Suhastyā Senāni, manasaspati, mahivrata, mahāmahivrata, rathira, retodhā, vadhuju, vācaspati, vidvān, vipaścīt, viśvadeva, vedhā, satrājīt, sahasracakṣas satyaśuṣma, sadāvṛdh, svāyudha, hiraṇyavīt etc. etc. etc.

Before we come to the end of this sort of discussion regarding the epithets of soma it will be useful and interesting to note down the epithets applied to adri, grāvan, droṇa, Koṣa, Savana, pavitra, Kalaśa, Ulūkhalamusala, Aśman, Camū, camasa, dhārā.

I Adri: daśayantrāsah (10. 94. 8); babhāṇa (5. 41. 12), gaviṣah and rathirah (10. 76. 7), viṣipāna (7. 22. 4), vrīṣa-

bhāsaḥ (2. 16. 5), Somapṛsthāsaḥ (8. 63. 2), Somasut (7. 68. 4), hastacyut (9. 11. 5); hastayata (5. 45. 7; 10. 76. 2), tr̄dila and at̄dila (10. 94. 11)

2 *Aśman*: Somaśita (7. 104. 19)

3 *Ulūkhalamusala*: Vanaspati (1. 28. 9),

4 *Kalaśa*: Somadhāna (6. 69. 2, 6; 9. 97. 33), Śveta (4. 27. 5; 9. 74. 8), āpūrṇa (3. 32. 15), gobhiḥ atka (9. 74. 8)

5 *Kośa*: hiraṇyaya (9. 75. 3), madhuscyut (9. 12. 6; 23. 4; 36. 2; 66. 11; 103. 3; 107. 12),

6 *Grāvan*: aśvapṛṣṭha (8. 26. 24), Urdhva (1. 28. 1; 10. 70. 7; 100. 9), pṛthubudhna (1. 28. 1), madhusut (4. 3. 3; 10. 64. 15; 100. 8) mayobuva and Somasut (1. 89. 4); yaśasah (10. 76. 6), vr̄ṣā (5. 40. 2), Sindhumātarah (10. 78. 6)

7 *Camasa*: devapāna (10. 16. 8)

8 *Camū*: Supūrṇa (8. 2. 8)

9 *Drona*: ghṛtavanti (9. 96. 13)

10 *dhārā*: Svādiṣṭhayā (9. 1. 1) bṛhatiḥ (9. 96. 21) Madiṣṭhayā (9. 1. 1;) pāvakayā (9. 101. 2) mandrayā (9. 6. 1; 107. 8, madhumatiḥ (9. 97. 31, Sukratu (10. 94. 2; A. V. 11. 1. 10).

11 *pavitra*: Sahastradhāraḥ (9. 73. 7), Vitata (9. 73. 7; 83. 1. 2; 97. 55), avya (9. 69. 9; 86. 3; 109. 16)

12 *Savana*: gabhira (7. 32. 6), tīvara (4. 34. 6) purūṇi (3. 36. 8; 10. 50. 6; 96. 6), madhumattamāni (10. 112. 7), mahanti (3. 1. 20) and havismati (1. 57. 2).



APPENDIX A.

Glossary of Soma's Epithets.

Akṣita (9. 26. 2; 72. 6; 78.3).	Anapacyut (9. 4.8).
Aghībhita (8. 79.1).	Anapta (9. 16.3).
Agneḥ Janitā (9.96.5).	Anavadya (9. 69. 10).
Agriya (9. 7. 3; 86. 12).	Anindya (9. 82.4).
Agriya Gosu (9. 86. 12).	Anukāmakṛt (9. 11. 7).
Agregā (9. 86. 45).	Anumādya (9. 24. 4. 6; 76. 1;
Aghasamsahā (9. 24. 7; 28. 6; 61; 19).	107.11).
Angirastama (9. 107. 6).	Antarikṣaprā (9. 86.14).
Ajīraśoci (9. 66. 25).	Apaprothanta (9. 98. 11).
Ajyamāna (9. 97. 35).	Apām Gandharva (9.86.36)
Ajyamāna Aktubhiḥ (9.50.5)	Apām Garbha (9.97.41).
Ajyamāna Gobhiḥ (9. 103.2)	Apām Peru (10.36.8).
Atya (9. 13. 6; 46. 1; 66.23; 80. 3; 85. 7).	Apjit (9.78.4).
Atyavīḥ (9. 106. 11).	Aptura (9. 61. 13; 63. 5. 21;
Atyūrmi (9. 17. 3).	108. 7).
Adabdhā (9.3.2;26. 4;28.6;37. 5;59.2;75.2;77.5;85.6;103.4; 10.25.7).	Apsā (1. 91. 21; 9. 65.20; 71. 8; 84. 1).
Aditi (8.48.2).	Apsu Dustara (9.16.3;20.6).
Adṛptakratu (8.79.7).	Apsu Drapsaḥ (9. 89. 2).
Adridugdha (1.54.9;6.50.3;9. 97.11).	Abhikrandan (9. 86. 11).
Adriva (9.53.1).	Abhigīta (9. 96. 23).
Adrisamhata (9. 98.6).	Abhimātisāhaḥ (I.91.18.)
Adrisuta (9. 72.4).	Abhimātiḥ (9.65.15)
Adrau Duduhāna (9. 96. 10)	Abhimātiḥ Sahamāna (3.62.15).
Adhrigu (9. 98.5).	Abhiśastipā (6 52.3; 9.23.5; 96.10)
Adhvaryubhiḥ Guhāhitāḥ (9. 10.9).	Abhiṣṭikṛt (9.48.5)
	Abhistuta (9.3.6; 27.1; 67.19; 20)
	Abhravarṣā (9.88.6)



Amartya (8.48.12; 9.3 1; 9.6;
 22.4; 28.3.6; 68.8; 68.5.
 84.2; 103.5; 108.12)
 Amitrahā (9.11.7; 96.12).
 Amīvahā (I.91.12)
 Amṛta (8.48.3; 9.91.2; 110.4).
 Amṛdhra (9.82.5)
 Aramamāṇa (9.72.3)
 Arāvan (9.21.5)
 Ari (9.79.3)
 Aruṇa (9.11.4; 40.2; 45.3; 78.4)
 Aruṣa (5.47.3; 9.8.6; 25.5;
 61.21; 71.7; 72.1. 74.1; 82.
 1; 89.3; 111.1).
 Aruṣa Hari (9.8.6; 111.1).
 Arepasā (9.101.10).
 Aramkṛtāḥ (1.2.1).
 Arṇava (9.86.45)
 Arya (9.23.3)
 Avāta (8.79.7; IX. 89.7; 96.
 8.11).
 Avīrahā (I.91.19)
 Aśistahā (9.62.11; 87.2)
 Aśvajit (9.59.1)
 Aśvayu (9.36.6.)
 Aśvavit (9.55.3; 61.3)
 Aśvasā (9.2.10; 61.20)
 Aśalvāḥ yutsu (I.91.21)
 Aśalvāḥ samatsu (9.90.3)
 Asamaṣṭakāvya (9.76.4)
 Asura (9.73.1; 74.7; 99.1)
 Astruta (9.9.5; 27.4)
 Asṛta (9.3.8)
 Asmayu (9.2.5; 6.1; 14.8; 25.
 1; 64.18; 78.5)
 Āghṛṇī (pūṣan) (9.67.12)
 Ānguśāna (9.90.2)
 Āngūṣya (9.97.8)
 Ātmā Indrasya (9.85.3)
 Ātmā Yajnasya (9.6.8)
 Ātmā Yajnasya Pūrvyāḥ
 (9.2.10)
 Āpānāśaḥ Vivasvataḥ (9.10.5)
 Āpūrṇa (9.74.2)
 Āppya (9.110.6)
 Āpyāyamāna (I.91.18)
 Āmiślatama VI. 29. 4
 Āyuṣak (9.25.5; 63.22)
 Āśu (9.13.6; 17.1; 22. 1; 23.
 1; 39.1; 56.1; 62.1; 18; 63.
 4; 26; 64.4 16.20; 67.7; 69.
 6.7; 83.2; 86.1.2)
 Āhanasāḥ (9.75.5; X.125.2)
 Āhutivṛdh (9.67.29)
 Indrapātama (9.99.3)
 Indrapāṇa (9.96.3.13; X.30.9)
 Indrapīṭa (9.8.9)
 Indrayu (9.2.9; 6.9; 54.4).
 Indrasya Kāmya (9.98.6;
 100.1)
 Indrasya Janitā (9.96.5)
 Indrasya Priya (9.98.6)
 Indrasya Vajra (9.72.7; 77.1)
 Indrasya Sakhā (9.96.2; 101.6)
 Indrasya Hṛdansani (9.61.14)
 Indriyā hayā (9.107.25)
 Indriyo Rasa (8.3.20; IX. 47.
 3; 86.10)
 Ibha (9.57.3)
 Iṣaspati (9.14.7; 108.9)
 Iṣṭayāma (9.88.3)
 Iḍya (9.56.1)
 Illeṇya (9.5.3)



Īśāna (9.19.2; 71.6.9; 62.29;
 86.37).
 Īśāna Visvasya (9.101.5).
 Ukthya (9.29.2; 3; 40.6; 48.
 2; 86.48; 110.8)
 Ukṣan (9.83.3; 85.10; 86.43;
 89.3; 95.4)
 Ugra (9.62.29; 109.22)
 Ugrānām Ojiṣṭha (9.66.16)
 Ugrebhyaḥ cit Ojiyān
 (9.66.17)
 Uttamah (9.51.2; 108.16)
 Uttamah Dhāsiḥ (9.85.3)
 Uttamam Havīḥ (9.67.28;
 107.1)
 Utsa (9. 107.4).
 Utsa Vasvah (9. 97. 44).
 Udapṛta (9. 108. 7).
 Udbid (8. 79. 1).
 Upastut (9. 87. 9).
 Upāruhah (9. 68.2.).
 Upāvasu (9. 84. 3; 86. 33).
 Uravah (9. 22. 2).
 Urugavyuti (9. 90.4).
 Urugāya (9. 62. 13; 97. 9).
 Urujraya (9. 68. 2).
 Uruśamsa (8. 48. 4).
 Ulokakṛt (9. 2. 8; 86. 21).
 Uśantam (9. 68. 6; 95. 3).
 Īrdhva (9. 98. 3).
 Īrmi (9. 78. 2; 110. 11).
 Īrminam (9. 98. 6.)
 Īkvā (9. 91.3).
 Īgmiya (9. 68. 6; 75.3).
 Ījiśin (8. 79. 4).
 Īju (9. 97.43).

Rjra (9. 97.9)
 Rta (9. 62. 30; 66. 24; 107.15;
 108. 8).
 Rtajāta (9. 108. 8).
 Rtaḍyumna (9. 113.4).
 Rtaṣya Garbha (9. 68. 5).
 Rtaṣya Gopā (9.48.4;73.8)
 Rtaṣya Jihvā (9. 75.2).
 Rtaṣya Tantu (9.73.9)
 Rtaṣya Vistapa (9.34.5).
 Rtāvan (9. 96. 13; 97. 48;
 110 11).
 Rtāvṛdh (6.75.10;9.42.5).
 Rtvīya (9.72.4).
 Rbhu (9. 86.5;87.3).
 Rsi (8. 79.1;9.35.4;66. 20; 87.
 3; 107.7).
 Rsi Viprānām (9.96.6).
 Rsiκṛt (9. 96.18).
 Rsiṇā (9. 96. 18).
 Rsiṣat (9. 76. 4).
 Etasa (9. 64. 19).
 Ojiṣṭha (9.66.16; 67.1;101.9).
 Ausāna (10.30.9).
 Kakuhaḥ rasa (9.67.8)
 Kanikrat (9.63.20).
 Kanikradat (9.3.7; 5 1; 13. 8;
 25.2;28.4;30.2;33 4;37.2;63.
 29.67.3; 14; 76.5; 77.5;85 5;
 86 22.33;96.29;97.32; etc.)
 Kavi (1.91.14;9.7.4;9.1;12 4 8;
 14. 1; 18. 2;20.1;25.3.6;27.1;
 44.2; 47.4; 50 4; 59.3;62 14;
 27.30; 63.20; 64.24.30; 66.3 10;
 68. 5; 71. 7; 72. 6; 74. 2; 78. 2;
 82.2; 84 5; 85.9; 86.13. 20.25.

26. 29; 92. 2; 94. 3; 96. 17;
97. 2; 100. 5; 102. 6; 107.
7. 18; 108. 13; 109. 13.)

Kavikratu (9. 9.1;25.5;62.13.)

Kavīyan (9. 94.1.)

Kāmya (9. 98. 6; 100.1;102.1.)

Kārin (9. 16.5.)

Kṛtnu (8. 79. 1.)

Kṛtvyo (9. 101. 2.)

Kṛtvyo Rasa (9. 76. 1; 77. 5;
84. 5.)

Kratu (1. 91.5;9.86.43; 107.3.)

Kratubhīh sukrartuḥ
(1. 91. 2.)

Kratumān (9. 90. 6.)

Kratuvit (9.44.6;63.24;86.48)

Kratuvittamah (9. 108. 1.)

Krilu (9. 20.7.)

Kṣipradhanvā (9. 90.3.)

Kṣetravit (9. 70. 9.)

Kṣetravittarāḥ manusāḥ
(10. 25. 8.)

Gandharva (9. 85. 12.)

Gabhaṭipūta (9. 86. 34.)

Gayasādhana (9. 104. 2.)

Cayaspāna (9. 91. 12. 19.)

Garbhaḥ (9. 102. 6.)

Garbhaḥ Pajrāyāḥ (9.8.24.)

Gavām pati (9.72.4.)

Gavāśirḥ (1. 137. 1; 187. 9;
2. 41. 3; 3. 32. 2; 42. 1. 7;
8. 52. 10; 101. 10; 9. 64.28.)

Gavyayu (9. 36. 6; 98. 3.)

Gavyu (9. 27. 4; 64. 4; 97.15.)

Gātuvid (3. 62. 13; 9. 46. 5;
65. 13; 92. 3.)

Gātuvittam (9. 44. 6; 101.10;

104. 5; 106. 6; 107. 7.)

Girāmjātāḥ (9. 62. 15.)

Girāvṛdh (9. 26. 6.)

Giriṣṭhā (3. 48. 2; 5. 43. 4;
9. 18. 1; 62. 4; 85. 10; 95.
4; 98. 9.)

Girvanāḥ (9. 64. 14.)

Gr̥ṇan (9. 13. 3; 62. 22;
97. 49.).

Gr̥ṇan Jamadagninā (9. 62.
24; 65. 25.)

Gr̥ṇan Devavītaye (9. 13. 3.)

Gojīt (9. 59. 1; 78. 4.)

Gopati (9.19.2; 35. 5; 97. 34.)

Gomān (9. 107. 9.).

Gorjīka (6. 23. 7.7. 21. 1.)

Govit (9.55. 3; 86. 39; 96 19.)

Goṣā (9. 2. 10; 16. 2; 61. 20.)

Goṣu agriya (9. 86. 12.)

Gosakhāya (5. 37. 4.)

Gaura (10. 100. 2.)

Grāvṇā tunnah (9. 67. 19.)

Ghṛtascyut (9. 77. 1.)

Ghṛtaśrī (10. 65. 2.)

Ghṛtasnu (9. 86. 45.)

Ghṛsvaya (9. 2. 8; 21.1;101.8.)

Ghora (9. 89. 4.)

Canohita (9. 75. 1.)

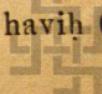
Candra (9. 66. 26.)

Camuṣad (1. 14. 4; 9. 8. 2;
78. 2; 96. 19.)

Carṣanisahā (9. 24. 4.)

Cāru (8. 1. 26; IX.17. 8; 30.6;
48. 1; 61. 9; 72. 7; 86.21;
102. 6; 109. 13. 14.)

Cāru priyatamah havīḥ (9.
34. 5.)

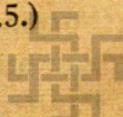


Jajnānāḥ (9. 3. 10; 29. 2; 86.
 14. 36; 96. 17; 97. 31; 102
 4; 109; 8. 12)
 Janasya gopatiḥ (9. 35. 5.)
 Jāgrvi (9. 36. 2; 44. 3; 71.
 1; 97. 2. 37; 106.4; 107.6.12.)
 Jāmi (9. 101. 14.)
 Jigatnavāḥ (9. 101. 12.)
 Jīradānu (9. 87. 9.)
 Jīvadhanya (10. 36. 8.)
 Juṣṭaḥ (9. 9. 2; 13. 8; 44. 2;
 70. 8; 97. 19; 22; 108. 16.)
 Jetā (9. 90. 3.)
 Jenya (9. 86. 36.)
 Jyesthaḥ ugrānām (9. 66. 16.)
 Jyoti (9. 29.2; 66.24)
 Jyotiratha (9. 86.45)
 Tanunapāt (9.5.2)
 Tanvāḥ gopā (8.48.9)
 Tavasāḥ (10.25.5)
 Tigma (3.48.3)
 Tigmaśrīga (9.97.9)
 Tigmāyudha (6.74.4; 9.90.3)
 Tiroahanya (1.45.10; 1.47.1.)
 Tīvra 1.23.1; 108.4, 5.37 1;
 6.47 1; 8.62.5; 82.2. 9.17.8;
 2.10; 10.27.2; 42.5.8; 43.6)
 Tunnaḥ (9.67.19.20)
 Tṛptānśu (1.168.3)
 Tridhātu (9.1.8; 70.8; 86.46;
 108.12)
 Tripr̥ṣṭha (7.37.1; 9.62.17;
 71.7; 75.3; 90.2; 106.11)
 Tryāśira (5.27.5)
 Dakṣa (1.91.14; 9.61.18; 62.
 4; 65.28; 76.1; 85.2)
 Dakṣasādhanā 9.25.1; 27.2;
 101.15; 104.3)

Dakṣasya rathayya (9.16.2)
 Dakṣāya sādhanā (9.62.29;
 105.3)
 Dakṣāyyaḥ (1.91.3; 9.88.8)
 Dadhyāśira (1.5.5; 137.2; 5.
 51.7; 7.32.4; 9.22.3; 63.15;
 101.12)
 Dānuda (9.97.23)
 Dānupinva (9.97.23)
 Divaḥ kavi (9.9.I; 64.30.71.7)
 Divaḥ Janitā (9. 87.2; 96.5.)
 Divaḥ dhartā (9. 76.1; 109.6)
 Divaḥ dharuṇa (9. 2. 5; 72.7;
 74.2; 86. 8; 87. 2; 89. 6.)
 Divaḥ pati (9. 86. 11. 33.)
 Divaḥ padam (9. 10.9.)
 Divaḥ piyūṣa (9. 51. 2; 85.
 9; 110. 8.)
 Divaḥ mūrdhā (9.27.3; 69.8.)
 Divaḥ rocanā (9. 37. 3; 42.
 1; 85. 9.)
 Divaḥ viṣṭambha (9.2.5; 86.
 35; 87. 2; 89. 6; 108.16.)
 Divaḥ śiśu (9. 33. 5; 38.5.)
 Divaḥ skambha (9. 74. 2;
 86, 46.)
 Diviyaj (9. 97.26)
 Diviṣad (9. 61.10)
 Diviṣpr̥ka (9.11.4)
 Divya (9.86.36; 97. 23.33;
 107.5.)
 Divya piyūṣa (9.109.3.)
 Divya suparṇa (9.71.9; 97.33.)
 Disām pati (9.113.2)
 Durmarṣa (9.97.8)
 Durādhya (9.79.3)
 Duroṣa (9.101.3)



Duṣṭara (9.16.3;20.6)
 Deva (1.91 14;23;8 48.9;9.3.1;
 2.3.5.6; 9.5 4.6.7; 11.2; 13.5;
 28.3; 37.6; 42 2; 63.22; 64.1;
 65.2.24;67.30;68.2; 69 4; 71.
 6;87.2;95.2;96.3; 16; 97 1.11.
 12.18.27.42.48 50;98.4.9; 99.
 7;103 6;107.4;15.16;108.8.9)
 Devaḥ (*savitā*) (9.67.25.26)
 Devatāti (9.97.27)
 Devamādana (9.84.1;107.3)
 Devapāna (9 97.27)
 Devapsara (9 104.5.)
 Devapsarastama (9.105.5.)
 Devayu (9 6.1;11.2;17.3; 37.1;
 43.5;56.1;97 4.106.14; 108.9.)
 Devavāta (9.62.5;96.9.)
 Devāvi (9.2.1;24 7;28.6; 36.2;
 61 19;64.11; 97.26; 105.2; 10.
 36.8.)
 Devavītama (9.25.3;28.3; 49.
 • 3;63.16;64.12;107.7.)
 Devasrttama (9.61 21.)
 Devānām dakṣaḥ (9.76.1.)
 Devānām pitā (9.86.10;87.2;
 109.4.)
 Dyukṣa (6.37.2;9.52.1;71.4.)
 Dyukṣattama (9.108.1.)
 Dyutāna (9.64.15;75.3.)
 Dyumattama (9.65.19;108.3.)
 Dyumān (9.5.3; 61.18; 64.1;
 65.4;80.2.)
 Dymānavattama (9.2.2.)
 Dyumnavardhana (9.31.2.)
 Dyumnī (9.109.7.)
 Drapsa (6.41.3;9.6.4; 69.2; 73.
 1;78.4;85.10;96.19.)
 Dravinasvanata (9.85.1.)
 Draviṇovit (9.97.25.)
 Drāpim vasāna (9 86 14.)
 Dvisavasam (9.104.2.)
 Dhanañjaya (9.46.5;84.5.)
 Dhanaspr̄t (9.62.18.)
 Dharuṇa (9 74.2.)
 Dharuṇa divaḥ (9.2.5;72.7;
 86.8.)
 Dharuṇa pṛthivyāḥ (9.87.2;
 89.6)
 Dharṇasi (9.2.2;14.2;23.5;26.
 3;37.2;38.6;99.5.)
 Dhartā (9 26.2,65.11.)
 Dharamṇaspati (9.35.6.)
 Dhāmadhā prathamah (9.
 86.28.)
 Dhārayu (9.67.1.)
 Dhiyah patih (9.75.2;99.6.)
 Dhiyāmanotā (9.91.1.)
 Dhiyāvasu (9.93.5.)
 Dhiyāhita (9.44.2.)
 Dhijava (9.86.1.)
 Dhijavana (9.88.3.)
 Dhijuva (9.86.4.)
 Dhīra (8.48.4;9.87.3; 92 3;93.
 1;97.30.46.)
 Dhutaḥ apsu (9.62.5.)
 Dhutaḥ nībhiḥ (9.107.5.)
 Dhruva (9 86.6;101.12;102.4.)
 Dhṛṣṇu (9.47 2;99 1;108.6.)
 Naktam ijrah (9.97.9.)
 Naptyohita (9.9.1.)
 Nabhojā (10.30.9.)
 Nabhaḥ vasāna (9.83.5.)
 Narya (9.105.5;107.1.)
 Nava (9.86.36.)



Nikta (9.109.10.)
 Nityastotra (9.12.7.)
 Nidhāpati (9.83.4.)
 Nirināna (9.14 4.)
 Nṛcakṣa (1.91.2;8 48.9;15;9.8.
 9;45.1;70.4; 78.2; 80.1; 85.9;
 86.23;36.38;92.2;97.24.)
 Nṛdhūta (9.72.4;107 5.)
 Nṛbhiḥ yata (9.108.15.)
 Nṛbhiḥ yemāna (9.75.3;107
 16;109.8.18.)
 Nṛmādana (9.24.4;67.2.)
 Nṛṣā (9.2.10.)
 Netā matinām (9 103.4.)
 Patim vacaḥ (9.26.4.)
 Patiḥ (9.65.1;97.22.)
 Patiḥ gavām (9.72.4.)
 Patiḥ janinām (9.86.32.)
 Patiḥ viśvasya bhuvanasya
 (9 86.5.)
 Patikṛt (9.106.5.)
 Padavīḥ kavīnām (9.96.9.18.)
 Panipnat (9.67.29;85.11;86.
 31.46.)
 Payovīdh (9.84.5;108.8.)
 Pariskṛtaḥ kṣipā (9 99.2.)
 Pariskṛtaḥ Girbhiḥ (9.43.4.)
 Pariskṛtaḥ Gobhiḥ (9.61.13.)
 Pariskṛtaḥ Dhartā (9.113.4.)
 Pariskṛtaḥ Matibhiḥ (9.105.2.)
 Pariskṛtaḥ Viśvebhiḥ mati-
 bhiḥiḥ (9.86.24.)
 Pariskṛtāsaḥ (9.46.2.)
 Parjanyavīdhha (9.113.3.)
 Parṇin (9.82.3.)
 Parvatavīdh (9.46.1;71.4.)
 Pavitra (9.39.5;86.40.)

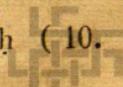
Pavitraratha (9.83.5;86.40.)
 Pavitrapanta (9.73.3;101.4.)
 Pastyāvān (9.97.18.)
 Pāñcajanya (agni) (9.66.20.)
 Pāvaka (9.24.6;7;97.7.)
 Pāśin (9.73 4.)
 Pitā (9 73.3;87.2.)
 Pitā devānām (9.86.10;87.2;
 109.4.)
 Pitā matinām (9.76.4.)
 Pūmān (9.9.7.)
 Purandhivān (9.72.4.)
 Purukṛt (9.91.5.)
 Purukṣa (9.91.5.)
 Purutra (10.25.6.)
 Purumedha (9.97.52.)
 Puruvāra (9.93.2;96.24.)
 Puruvrata (9.3.10.)
 Puruṣṭut (9.72.1;77 4.)
 Puruspruḥ (9 65.28.30;102.6.)
 Purohuta (9. 52. 4; 64. 27;
 87. 6.).
 Puroruk (9. 98. 12.).
 Purohita (agni) (9. 66. 20.).
 Puṣṭivardhana (1. 91. 12.).
 Purbhit (9. 88. 4.).
 Purvasā (9. 77. 3.).
 Pūrvya (9. 36. 3; 67. 8; 77.
 2; 86. 20; 96. 10; 109. 7;
 110. 8.).
 Pūṣā (9. 101. 7.).
 Potā (9. 67. 22.).
 Pratarāṇa (1. 91. 19.).
 Pratartā ahnāḥ (9. 86. 19.).
 Pratartā uṣasāḥ (9. 86. 19.).
 Pratartā divah (9. 86. 19.).
 Pratna (9.23.2; 73.3; 98. 11.).

Prathama (9. 86. 28; 91. 1;
 107. 23).
 Prabhu (9. 83. 1; 86. 5).
 Prabhuvasu (9. 29. 3; 35. 6).
 Prabhuṣāt (9. 29. 1).
 Prayasvān (9. 46. 3; 66. 23).
 Priya (8. 64. 11; 9. 7. 6; 10.
 9; 25. 3; 50. 3; 52. 2; 63. 23;
 64. 10; 27; 67. 29; 72. 4; 79.
 5; 85. 2; 96. 9; 97. 3; 98. 6;
 100. 1; 101. 8; 102. 2; 107. 5.
 6; 13; 108. 8).
 Priyastotra (1. 91. 6).
 Psara (9. 2. 2; 74. 3).
 Babhru (9. 11. 4; 31. 5; 33. 2;
 62. 4; 63. 4; 6; 98. 7; 107.
 19. 20).
 Barhi i priya (9. 72. 4; 107.
 15; 108. 8; 113. 5).
 Barhiṣmān (9. 44. 4).
 Bākuram dṛti (9. 1. 8).
 Br̥hat (9. 66. 24; 75. 1; 107.
 15; 108. 8; 113. 5).
 Br̥hanmati (9. 39. 1).
 Brahmaṇaspati (9. 82. 1).
 Bhaga (9. 97. 55; 101. 7).
 Bhadra (1. 91. 5; 9. 91. 5).
 Bhareṣuja (9. 91. 21).
 Bhānu (9. 85. 12).
 Bhīma (9. 97. 28).
 Bhīma vṛṣabha (9. 70. 7).
 Bhuvanasyapati (9. 31. 6).
 Bhūricakṣas (9. 26. 5).
 Bhūridha yas (9. 26. 3)
 Bhurisāt (9. 88. 2)
 Mañhatdrayai (9. 52. 5; 67. 1)
 Mañhayu (9. 20. 7)

Mañhiṣṭha (9. 1. 3; 102. 6)
 Maghvan (9. 81. 3)
 Maghvan maghavadbhysh
 (9. 97. 55)
 Maghona (9. 8. 7)
 Maghonām āyu (9. 80. 2)
 Matsara (9. 13. 8; 17. 3; 21.
 1; 26. 6; 27. 5; 30. 6; 34. 4;
 46. 4. 6; 53. 4; 63. 10. 17; 24;
 65. 10; 66. 7; 69. 6; 72. 7; 86.
 10. 21; 96. 8. 13; 97. 11; 107.
 14. 23; 25)
 Matsaravān (9. 97. 32)
 Matsariūtama (9. 63. 2; 67.
 2; 76. 5; 99. 8)
 Mada (9. 17. 3; 23. 7; 25. 1;
 27. 5; 46. 6; 48. 2; 61. 17; 62.
 14; 63. 10. 22; 64. 12; 68. 3;
 69. 3. 7; 78. 4; 80. 2; 85. 2;
 86. 1; 35. 42; 97. 6; 99. 3;
 101. 4; 104. 2. 3)
 Madasyut (9. 12. 3; 6; 23.
 4; 32. 1; 36. 2; 50. 3; 53. 4;
 65. 8; 79. 2; 98. 3; 100. 6;
 108. 11; 10. 30. 9)
 Madānām pati (9. 104. 5)
 Madinatama (1. 19. 17. 8. 1.
 19; 64. 11; 9. 15. 8; 25. 6;
 50. 4. 5; 67. 18; 74. 9; 80.
 3; 85. 3; 86. 1. 10; 96. 13; 99.
 6; 108. 5. 15)
 Madira (9. 85. 7; 86. 2; 96.
 21; 97. 15; 107. 12)
 Madiṣṭha (6. 47. 2; 9. 6. 9)
 Mañdin (9. 58. 1. 4; 101. 4;
 107. 9)
 Mandra (9. 65. 29; 67. 1; 68.

6; 109. 8)
 Mañdratama (9. 97. 26)
 Madhu (8. 48. 1; 9. 1. 8; 11.
 5; 18. 2; 39. 5; 51. 3; 62. 6;
 69. 2; 70. 8; 71. 4; 72. 2; 74.
 3; 107. 5)
 Madhujihvā (9. 73. 4)
 Madhupṛṣṭha (9. 89. 4)
 Madhumattama (9.12. 1; 30.
 5. 6; 51. 2; 62. 21; 63. 16-19;
 64. 22; 67. 16; 80. 4; 100. 6;
 101. 4; 105. 3; 106. 6; 108.
 108. 1. 15)
 Madhumān (6. 47. 1; 9. 61.
 9; 63. 3; 68. 1. 8; 69. 2; 77.
 1; 80. 5; 85. 6; 10; 86. 1. 2;
 87. 4; 96. 13; 97. 48; 106. 7;
 110. 11)
 Madhuscuyt (9. 50. 3; 62.
 7; 65. 8; 66. 11; 67. 9)
 Madhvāḥ anśu (9. 89. 6)
 Madhvāḥ ayāsaḥ 9. 89. 3)
 Madhvāḥ rasa (9. 62. 6)
 Madhvāḥ suda (9. 97. 44)
 Manascit (9. 11. 8)
 Manasāḥ javīyān (9.97. 28)
 Manasaspati (9.11. 8; 28. 1)
 Maniśin (9. 65. 29; 78. 3;
 91. 1; 96. 8; 97. 56; 107. 14)
 Maniśi prathmaḥ (9.91. 1)
 Manusāḥ yajnasādhana (9.
 72. 4)
 Mayobhuva (9.65.28; 78. 4)
 Marutvān (9. 107. 25)
 Marudgaṇa (9. 66. 26)
 Marjya (9. 15-7; 34. 4; 46.6;
 63. 20; 107.13)
 Martyānām rājā (9. 97. 24)
 Mahāgaya (9. 66. 20)
 Mahān (6. 47. 5; 9. 2. 4. 6.
 3. 9; 59. 4; 66. 16; 77. 5; 97.2;
 109. 4)
 Mahāmahivrata (9. 48. 2)
 Mahi (9.9.97.7; 100.9)
 Mahivrata (9.97.7; 100.9)
 Mahiṣa (9.82.3; 86.40; 96.18.
 19; 97.41; 103.5; 113.3)
 Mahiṣa mṛgāṇām (9.96.6)
 Mitra (1.91.3; 9.77.5; 101.10)
 Mūjavataḥ (10.34.1)
 Mṛlayāku (8.79.7)
 Yajata (9.69.3; 86.14)
 Yajna (9.101.3)
 Yajnasya ātmā (9.6.8)
 Yajnasya ketu (9.86.7)
 Yajnasya jyoti (9.86.10)
 Yajnasya Pūrvya ātmā (9.
 2.10)
 Yajniya (9.71.6; 77.5)
 Yataḥ (9.64.29)
 Yataḥ nṛbhiḥ (9.24.3; 68.4.7;
 86.20.22; 95.1; 108.15)
 Yataḥ vājibhiḥ (9.64.15)
 Yataḥ viśabhiḥ (9.34.3.)
 Yavāśira (1.187.9; 2.22.1; 3.42.
 7; 8.92.4.)
 Yaśas (8.48.5.)
 Yasastara yaśasā (9.97.3.)
 Yahvayu (9.75.1.)
 Yuvan (9.9.5; 67.29.)
 Yuthuo viśā (9.15.4.)
 Raksitaḥ bārhatebhiḥ (10.
 85.4.)
 Raksohan (9.1.2; 37.3; 67.20)

6; 109. 8)
 Mañdratama (9. 97. 26)
 Madhu (8. 48. 1; 9. 1. 8; 11.
 5; 18. 2; 39. 5; 51. 3; 62. 6;
 69. 2; 70. 8; 71. 4; 72. 2; 74.
 3; 107. 5)
 Madhujihva (9. 73. 4)
 Madhupiṣṭha (9. 89. 4)
 Madhumattama (9. 12. 1; 30.
 5. 6; 51. 2; 62. 21; 63. 16-19;
 64. 22; 67. 16; 80. 4; 100. 6;
 101. 4; 105. 3; 106. 6; 108.
 108. 1. 15)
 Madhumān (6. 47. 1; 9. 61.
 9; 63. 3; 68. 1. 8; 69. 2; 77.
 1; 80. 5; 85. 6; 10; 86. 1. 2;
 87. 4; 96. 13; 97. 48; 106. 7;
 110. 11)
 Madhuscuyt (9. 50. 3; 62.
 7; 65. 8; 66. 11; 67. 9)
 Madhvah anśu (9. 89. 6)
 Madhvah ayāsaḥ 9. 89. 3)
 Madhvah rasa (9. 62. 6)
 Madhvah suda (9. 97. 44)
 Manascit (9. 11. 8)
 Manasah javīyān (9. 97. 28)
 Manasaspati (9. 11. 8; 28. 1)
 Maniśin (9. 65. 29; 78. 3;
 91. 1; 96. 8; 97. 56; 107. 14)
 Maniśi prathmāḥ (9. 91. 1)
 Manusah yajnasādhana (9.
 72. 4)
 Mayobhuva (9. 65. 28; 78. 4)
 Marutvān (9. 107. 25)
 Marudgaṇa (9. 66. 26)
 Marjya (9. 15-7; 34. 4; 46. 6;
 63. 20; 107. 13)
 Martyānām rājā (9. 97. 24)
 Mahāgaya (9. 66. 20)
 Mahān (6. 47. 5; 9. 2. 4. 6.
 3. 9; 59. 4; 66. 16; 77. 5; 97. 2;
 109. 4)
 Mahāmahivrata (9. 48. 2)
 Mahi (9. 97. 7; 100. 9)
 Mahivrata (9. 97. 7; 100. 9)
 Mahiṣa (9. 82. 3; 86. 40; 96. 18.
 19; 97. 41; 103. 5; 113. 3)
 Mahiṣa mṛgāṇām (9. 96. 6)
 Mitra (1. 91. 3; 9. 77. 5; 101. 10)
 Mūjavatalā (10. 34. 1)
 Mṛlayāku (8. 79. 7)
 Yajata (9. 69. 3; 86. 14)
 Yajna (9. 101. 3)
 Yajnasya ātmā (9. 6. 8)
 Yajnasya ketu (9. 86. 7)
 Yajnasya jyoti (9. 86. 10)
 Yajnasya Pūrvya ātmā (9.
 2. 10)
 Yajniya (9. 71. 6; 77. 5)
 Yataḥ (9. 64. 29)
 Yataḥ nībhīḥ (9. 24. 3; 68. 4. 7;
 86. 20. 22; 95. 1; 108. 15)
 Yataḥ vājībhīḥ (9. 64. 15)
 Yataḥ vīśabhiḥ (9. 34. 3.)
 Yavāśira (1. 187. 9; 2. 22. 1; 3. 42.
 7; 8. 92. 4.)
 Yaśas (8. 48. 5.)
 Yasastara yaśasā (9. 97. 3.)
 Yahvayu (9. 75. 1.)
 Yuvan (9. 9. 5; 67. 29.)
 Yuthuo vīśā (9. 15. 4.)
 Raksitalā bārhatebhīḥ (10.
 85. 4.)
 Raksohan (9. 1. 2; 37. 3; 67. 20)



Raghuyāma (9.39.4.)
 Raghuvartani (9.81.2.)
 Rajastura (9.48.4;108.7.)
 Raṇya (9.96.9.)
 Raṇyajit (9.59.1.)
 Ratnadhā (9.90.2;107.4.)
 Rathajit (9.78.4.)
 Ratharyati (9.3.5.)
 Rathira (9.76 2;97.46.48.)
 Rathitama (9.66.26.)
 Rathya (9.16.2:36.1.)
 Rayipatiḥ rayiṇām (9.97.24.)
 Rayisāt (9.68.8.)
 Rayiṇām pati (9.101.6.))
 Rasavān (6.47.1.)
 Rasāyya (9.97.14.)
 Rasin (9.113.5.)
 Rasāśira (3.48.1.)
 Rājan (1.91.3.4.5.7;8.48 7.8;9;
 9.10 3;11 3;48.3;61.17; 65.16;
 70.3;78.1;83.5.9.; 85 3.9; 86.
 8 40.45;89.2; 107.15.16; 108.
 8;113.4;114.2.4.)
 Rājā devānām (9.97.24.)
 Rājā bhuvahasya (9.96.1;
 97.40.)
 Rājā martyānām (9.97.24.)
 Rājā viśvaasya (9.76.4.)
 Rājā viśvasya bhuvanasya
 (9.97.56.)
 Rājā vṛjanasya (9.97.10.)
 Rājā vṛjanyasya (9.97.23.)
 Rājā sindhunām (9.96.33.)
 Riśādah (9.69.10.)
 Retodhā (9.86.39.)
 Rebha (9.7 6;66.9;86.31.)
 Vaktā (9. 75. 2).
 Vakvā (9. 91. 1).
 Vacovid (9. 91. 3).
 Vajra (9. 47. 3; 72. 7; 77. 1).
 Vadhasnu (9. 52. 3).
 Vadhuyu (9. 69. 3).
 Vanakrkṣa (9. 108. 7).
 Vanaspati (1. 91. 6; 9. 12. 7).
 Vandya (9. 7. 2).
 Vapusah̄ vapusṭara (9.77.1).
 Vayaskṛt (9. 21. 2; 69. 8).
 Vayojuva (9. 65. 26).
 Vayodhā (8. 48. 15; 9. 81. 3;
 90 2;96.12; 110.11; 10.25.8).
 Varāha (9. 97. 7).
 Varivodhātama (9. 1. 3).
 Varivovit (9. 21 2; 37. 5; 61.
 12; 62. 9; 96. 12; 110. 11).
 Varivovittara (8. 48. 1).
 Varuṇa (1. 91. 3; 9. 73. 3;
 77. 5; 95. 4).
 Vareṇya (8. 1. 19 9. 61. 19;
 65. 29).
 Vasu (9. 98. 5).
 Vasuvid (1. 91. 2; 9. 86. 39;
 96. 10; 101. 11; 104. 4).
 Vahni (9.9.6; 20.5.6; 36 2; 64.
 19;65.28;91.1;96.17; 97.34).
 Vahni viśām (9. 108. 10).
 Vācaspati (9. 26. 4; 101. 5).
 Vaco agriya (9. 7. 3; 62. 25;
 26; 86. 12).
 Vājagandhya (9. 98. 12).
 Vājapastya (9. 98. 12).
 Vājayu (9. 44. 4; 63. 19; 83. 3;
 96.14;103.6;106.12;107.11).
 Vājasani (9. 110. 11).
 Vājasā (9. 2. 10; 35. 4).

Vājasātama (9.66.27; 100.6).
 Vājin (9.7.4; 14.7; 15.5; 9; 17.
 7; 21.7; 22.1; 26.1; 28.1; 36.
 1; 37.3; 45.4; 62.2; 18; 63.
 17; 64.4; 29.65.11; 66.10;
 74.1; 80.2; 86.11; 87.1.4;
 89.4; 97.10; 45; 106.11; 107.
 5; 109.6.10; 17.19).
 Vāśra (9.13.7; 34.6.)
 Vicakṣana (9.12.4; 37.2;
 51.5; 66.23; 70.7; 75.1.85.
 9; 86.11; 19.23.35; 97.2;
 106.5; 107.3.5.7.16.24.)
 Vicarṣaṇi (9.11.7; 28.5;
 40.1; 41.5; 44.3; 48.2; 5; 60.
 1.4; 62.10; 67.10; 67.22;
 84.1.)
 Vidvān (9.70.10; 73.8;
 77.4; 81.2; 96.2.)
 Vipascit (9.12.3; 22.3;
 33.1; 86.36; 44; 96.22;
 101.12.)
 Vipra (8.79.1; 9.13.2;
 18.2; 40.1; 65.29; 66.8; 84.5;
 87.3; 97.37; 107.6.7.)
 Vipravīra (9.44.5)
 Viprāṇām ṛṣi (9.86.6)
 Vibhuvasu (9.72.7; 86.10.)
 Viśvacakṣas (9.86.5)
 Viśvacarṣaṇi (9.1.2; 66.1)
 Viśvajit (8.79.1; 9.59.1)
 Viśvataḥ gopā (10.25.7)
 Viśvataspati (9.5.1)
 Visvadarśata (9.65.13;
 106.5.)
 Viśvadeva (9.92.3; 103.4)
 Visvarūpa (9.41.3)

Viśvavāra (9.88.3; 91.5;
 97.26.)
 Viśvavit (9.27.3; 28.1; 5;
 64.7; 86.29.39; 97.56.)
 Viśvasya rājā (9.76.4)
 Viśvayu (9.86.41)
 Viṣṭambhaḥ divaḥ (9.86.
 35; 108.16.)
 Vistambhaḥ divaḥ dharuṇaḥ
 pṛthivyaḥ (9.87.2; 89.6)
 Viṣṭambhaḥ dharuṇaḥ pṛthi-
 vyāḥ (9.2.5)
 Vītirādhas (9.62.29)
 Vīra (9.35.3; 101.15; 110.7)
 Vīrayu (9.36.6)
 Vīrudhām pati (9.114.2)
 Vījanasya gopā (1.91.21)
 Vītrahan (1.91.5; 9.25.3;
 28.3; 37.5; 89.7; 98.5.)
 Vītrahantamah (9.1.3; 24.6;
 10.25.9.)
 Vīṣacyut (9.69.7.)
 Vīṣan (1.91.2; 9.2.1; 2.6; 5.1; 7.
 9; 6.1; 7.3; 10.6; 19.3; 25.3; 27.
 3.6; 28.4; 29.1; 6; 34.3; 37.1.5;
 38.1; 40.2.6; 51.4; 61.28; 62.11;
 63.20.21; 64.1.3; 65.4.10; 70.
 5.9; 71.7; 80.2.3; 81.2.3; 82.1;
 86.3.7.11.12; 19.31.44; 87.4;
 90.2; 91.3; 93.2; 97.13.40; 101.
 16; 107.22; 108.12.)
 Vīṣayu (9.77.5.)
 Vīṣabha (6.41.3; 47.5; 9.19.4;
 70.7; 72.7; 76.5; 80.5; 85.9; 86.
 38; 96.7; 108.8.11; 110.9.)
 Vīṣavrata (9.62.11; 64.1.)
 Vīṣṇaḥ (9.29.1; 64.2.)

Viṣṭimān (9.2.9.)
 Vedhā (9.2.3;16.7;26.3;102.4;
 103.1.)
 Śakuna (9.85.11;96.19.)
 Śacivas (9.87.9.)
 Śatadhāra (9.85.4;86.11;96.14.)
 Śatavāja (9.96.6;110.10.)
 Śatasā (9.82.5.87.4.)
 Śatamaghā (9.62.14.)
 Śavasaspati (9.36.6.)
 Śiśu (9.1.9;85.11;86.31;36;96.
 17;102.1;109.12)
 Śukra (1.137.1;2.41.3;3.2.2;8.
 52.10;9.21.6;33.2;46.4;63.14.
 25; 64.4;28; 65.26; 66.5.24;
 67.18;97.20;32;109.3.5.6.)
 Śuci (1.5.5; 91. 3.7; 90. 2.91.4;
 8.52.10. 101.10;9.9.3; 24.6.7;
 70.8; 72.4;75.4;86.13;88.8.)
 Śucibandhu (9.97.7.)
 Śudhha (9.78.1.)
 Śubhra (9.14.5;62.5;63.26;96.
 20;107.24.)
 Śubhrebhiḥ śubhrasastama
 (9.66.26.)
 Śuṣmin (9. 14. 3; 18. 7; 27. 6;
 28. 6; 30. 1; 41. 3; 71. 1;
 88. 7).
 Sūra (9. 1. 10; 15. 1; 16. 6;
 62. 19; 89.3; 96. 1).
 Sūragrāma (9. 90. 3).
 Śūrebhyāḥ sūratara (9. 66.17)
 Śoṇa (9. 97. 13)
 Śyena (9. 96. 19)
 Śyena jūta (9. 89. 2)
 Śyenabhṛta (1. 80. 2; 8. 95. 3;
 9. 87. 6)

Śravāyya (9. 97. 53)
 Ślokayantrāsah (9. 73. 6)
 Śakṣaṇi (9. 110. 1)
 Sakhā (1. 91. 15. 17; 9. 66.1.4)
 Sakhā indrasya (9. 96. 2;
 101.6; 10. 25. 9)
 Sakhā śiva (9. 25. 9)
 Sakhibhyāḥ (9. 66. 1. 4)
 Satpati (1. 91. 5)
 Satyakarman (9. 113. 4)
 Satyamanā (9. 97. 48)
 Satya śuṣma (9. 97. 46)
 Satrājit (9. 27. 4.)
 Sadāvṛdha (9. 44. 5)
 Sadāsara (9. 110. 4)
 Sadhamādya (9. 23. 6)
 Sapti (9. 29. 2)
 Samanā (9. 96. 9)
 Samudra (5. 47. 3; 9. 2. 5;
 64. 8; 86. 39; 97. 40; 101. 6;
 109. 4)
 Samudriya (9. 107. 16)
 Samvṛaktadhruṣṇu (9. 48. 2)
 Sarvavira (9. 90. 3)
 Sahasvān (1. 91. 23)
 Sahastracakṣas (9. 60. 1. 2;
 65. 7)
 Sahastrajit (9. 55. 4; 78. 4;
 80. 4; 84. 4)
 Sahastrañītha (9. 85. 4; 96.18)
 Sahastradhāra (9. 13. 1; 26. 2;
 50. 4. 5; 52. 2; 80. 4; 86. 7
 33; 89. 1; 96. 9; 97. 5. 19;
 101. 6; 107. 17; 108. 5. 8;
 11. 15; 109. 16. 19; 110. 10)
 Sahastrapājas (9. 13. 3; 42.3)
 Sahastrabharṇas (9. 60. 2)

Sahastrabhr̥ṣṭi (9. 83. 5; 86. 40)
 Sahastrayāma (9. 106.5)
 Sahastraretas (9. 96. 8;
 109.17)
 Sahastrasā (9. 47. 3; 82. 5;
 87. 4; 96. 14)
 Sahastroti (9. 62. 14; 65. 7)
 Sahavān (9. 90.3)
 Sāmanya (9. 96. 22)
 Simha (9. 89.3)
 Sindhumātara (9. 61. 7)
 Sukrratu (IX. 2. 3; 12. 4;
 48. 3; 63. 28; 65.30; 70. 6;
 72.8; 74.8; 102.3; 10.25;8)
 Sukratu ṛtubhīḥ (1. 91. 2)
 Sukṣitah (1. 91. 21)
 Sudakṣa (1. 91. 2; 9. 87.2;105.
 4; 108. 10)
 Sudṛisika (9. 86. 45)
 Sudhāra (9. 109. 7)
 Suparṇa (5. 47. 3. 9. 71. 9;85.
 11; 86. 1)
 Supesasa (9. 79. 5; 81. 1)
 Supraketa (9. 108. 2)
 Subhva (9. 79. 5)
 Sumaṅgala (9. 80. 3)
 Sumati (9. 88. 7)
 Sumanasyamāna (6. 74. 4)
 Sumanā (1. 91. 4)
 Sumitra (1. 91. 12)
 Sumiṇika (1. 91. 1; 9. 69. 10)
 Sumedhā (9.91.3;93.3;97.23)
 Surabhi (9. 97. 19)
 Surabhiñtara (9. 107.2)
 Suraśmi (10. 36.8)
 Suvīra (1. 91.19;9.23.5;86.39)
 Suvrata (9. 20. 5; 57. 3)

Suśeva (1. 91. 15; 6. 74. 4; 8.
 48. 4; 79. 7)
 Suśravas (1. 91. 21)
 Suśravastama (1. 91. 17)
 Susakhā (8. 48. 9)
 Suhastyā (9. 107.21)
 Suhavā (10. 36.8)
 Sūnu (9. 9. 3; 19. 4)
 Sūra (9. 10.5; 68. 8; 9; 65. 1;
 66. 18; 91. 3)
 Sūri (9. 67. 2)
 Setu (9. 41. 2; 73. 4)
 Senāni (9. 96. 1)
 Svatavasa (9. 11. 4)
 Svadhvar (9. 3. 8; 86. 7)
 Svayaśas (9. 98. 6)
 Svarcakṣas (9. 97.46)
 Svarcaṇā (9.84.5.)
 Svarjit (9.27.2;78 4.)
 Svardṛśa (9.13.9;65.11;76.4.)
 Svarpati (9.19.2.)
 Svarvit (8.48.15;9.8.9;21.1;59.
 4;84.5;86 3;94.2;101.10; 106.
 1.4.9;107.14;108.2;109.8.)
 Svādiṣṭha (9.62.9;78.4;97.48.)
 Svādiṣṭha angirebhyaḥ (9.
 62.9.)
 Svādu (8.2.28;48.1;9.56.4;85.
 6;97.4;109.1;110.11.)
 Svāyudha (9.4.7;15 8;31.6;65.
 5; 86.12; 87.2; 96.16; 108.15;
 110.12.)
 Haya (9.107.25.)
 Hari (9.2.6;3.3.9;5.4.9;7.6;8.6;
 19.3;25.1;26.5;27.6;30.5; 32.
 2;33.4;34.4;37.2;38.2.6;39.6;
 42.1; 50.3; 53.4; 57.2; 62.18;

63.17; 64.14; 65.8.12.25; 66. 3;65.25;86.26;42;96.17;98.7.
 25.26;67.4;68.2;69.3.5; 70.8; 8;99.1;107.13.16.)
 71.1; 72.1.5; 76.1; 80.3; 82.1; Haryasva (8.48.10.)
 86.6; 11.12. 25. 27.31.33. 42. Havi (9.34.5; 74.6; 114.4; 10.
 44.45;89.3;92.1;93.1; 95.1.2. 124 6.)
 96.2.24;97.6 9;18;98.7; 99.2; Havi uttama (9.67.28;107.1.)
 100.7;101.15 16;103 2.4; 106. havi havişu vandyah (9.7.2.)
 1.13;107.10; 109.12.21;111.1; Havişmān (9.96.12.)
 113.5.) Havirhavişmah (9.83.5.)
 Harī divā (9.97.9.) Hirṇyaya (9.85.11;107.4.)
 Harim aruşa (9.89.3;111.1.) Hirṇyayu (9.27.4.)
 Hariṇām pati (9.106.5.) Hirṇyavit (9.86.39.)
 Harmasya sakṣaṇi (9.71.4; Hinvāna (9.10.2; 34.1; 64.9;
 78.3.) 105.2.)
 Harayata (9. 25. 4; 26.5;43.1. Hotā (9.92.6.)



APPENDIX B

Index of Proper Names

Adhvaryu 18,46.
Afghan 5.
Afghanistan 4,35.
Agni 2,23,26,29,34,35,38,39,44,47,48,50,51,52.
Agniṣṭoma 6.
Ahuramazda 31.
Akṣa Sūkta 39.
Ambubhai Purani 30.
Amshavan 6.
Amshuvan 6.
Anglo-Saxon 32.
Arvuda 6,21.
Aryans 38,48.
Asclepias Acida 5,7,
Aśvamedha 17,39.
Aśvins 22,24,29,34,38,41.
Atharva-veda 48.
Aurobindo 30.
Avesta 2,3,7,11,18,23,24,25,30,31,32,35,40.
Azi Dahāka 32.
Ādityas 14,26.
Āpastamba 17;
Ārdvi Surā 31
Ārjika 7.
Āthwya 24, 31.
Bādarāyaṇa 30.
Baker J. G. 7.
Barth 27.
Beas 7.
Bergaine 27.
Bhagavad-gītā 51.



Bhāradvāja 26.
 Bhavabhūti 26.
 Brahman 48.
 Brāhmaṇas 2, 3, 4, 14, 24, 27, 28, 35, 36, 48.
 Brahmaṇaspati 47.
 Buddha 57.
 Chandramah 6.
 Charles G. Leland 7.
 Darmesteter 27.
 Devagiri 6.
 Devasahagiri 6.
 Devasundara Lake 6.
 Divodāsa 26.
 Dr. Griswold 41.
 Durvasoma 6.
 Eggeling 27.
 Ephedra 4, 35.
 Gandharva Karaesani 31.
 Gandharva Kṛśānu 31.
 Gandharva Viśvāvasu 4.
 Ganges 38.
 Garudahrita 6.
 Gautama 25.
 Gayatrāya 6, 7.
 Gāyatrī 1, 2, 35.
 Gayatriyukta 6.
 Geldner 35.
 Grassmann 9, 11, 16, 38.
 Hadanepata 21.
 Hairaiti 31.
 Haoma 2, 4, 7, 11, 21, 24, 25, 30, 31, 32.
 Hera 51.
 Hillebrandt A. 4,5,9,11,13,16,17,21,23,27,37.
 Himālaya 4,6,35,48
 Homer 51.
 Hotṛ 1,14,44.
 Houtum Schindler 7.



Iliad 1.
 India 38.
 Indian Bachhus 23
 Indian Dionysus 23.
 Indo-European 32.
 Indo-Iranian 17,30,31.
 Indra 2,3,14,15,19,21,24,26,27,29,31 34,38,39,43,44,45,47, 48,
 50,51.
 Indrā-viṣṇu 24.
 Indu 28.
 Indus 7.
 Iran 31.38.
 Jagata 6,7.
 Jagatī 1.
 Jamadagni 43.
 Kaegi 27.
 Kanakaprabha 6.
 Kaniyan 6.
 Karavira 6.
 Kashmir 7.
 Kātyāyana Sr. S. 22.
 Kīkatas 6.
 Kermān 7
 Krśānu 3,
 Kuṣṭha 4
 Macdonell A. A. 2,11,16,28,31,37,38,
 Mānasasarovara 7,
 Mahā-Soma 6,
 Mahendra 6,
 Lassen 27
 Mālatimādhava 26
 Malaya 6.
 Manilal Patel 15
 Maruts 14,22,23,29.
 Max Müller 5,7,28,37.
 Medu 32.
 Mitra 14,34.



Mitrāvaraṇā 22,24.
 Moon 15,24,27,28,29,30,48,51.
 Müir 28.
 Mujavat 2,35.
 Munjavan 6.
 Munjavat 5.
 Munjavat Amshuman 7.
 Nyagrodha 4
 Odyssey 1.
 Oldenberg 10,28.
 Palāśa 4.
 Pamkata 6,7.
 Pāncajanāḥ 7.
 Paripatra 6.
 Parjanya 3,47
 Parṇa 4.
 Pastyāvant 7.
 Pavamāna 41.
 Persia 4,35.
 Prajāpati 29.
 Pratapavan 6.
 Prospero 33.
 Punjab 38,48.
 Pūṣan 2,14,25,34.
 Rājasūya 17,39.
 Rajataprabha 6.
 Rajendralal Mitra 5.
 Rajvata 6.
 Rhbus 15, 26, 44.
 Rg-veda 1, 10, 12, 13, 17, 20, 23, 24, 25, 26, 27, 28, 30, 31,
 32, 34, 35, 36, 39, 47, 48, 50, 51.
 Rice 5.
 Roth 5, 7, 28, 42.
 Rta 27, 43.
 Rudra 2, 34.
 Rudradatta 20



Sacrostemma acidum 7.
 " Brevistigma 7.
 " Viminale 5, 7.
 Sahya 6.
 Śakuna 44.
 Sāma-veda 48.
 Samkara 6, 7.
 Saryanāvat 7.
 Savitā 26.
 Sāyaṇa 10, 11, 12, 15, 16, 19.
 Shakuntala Rao Shastri 5.
 Shvetaksha 6.
 Sindhu 7.
 Sree Parvata 6.
 St. Petersburg Dictionary 14;
 Sun 29, 30, 41, 42, 44, 48
 Suparṇa 44.
 Suparṇa 44.
 Suparṇī 2, 3.
 Sūrya 3, 22, 27.
 Sushruta Samhitā 6.
 Su-Soma 7.
 Svayama prabha 6.
 Syāmāka 4.
 Śyena 2, 3, 44.
 Taittīya S. 14.
 Talavrinta 6.
 Tanunapāt 44.
 Thiselton W. T. 7.
 Thraētaona 31, 32.
 Traishtubha 6, 7.
 Thrita 31,
 Thrita Āthwya 31, 32,
 Trikadruka 12.
 Tripada 6.
 Tripitaka 51.
 Triṣṭubh 1.



Trita 31, 32.
 „ Āptya 24, 31,
 Turkestan 4,35.
 Traṣṭr 32,45.
 Udgātr 1.
 Udupati 6.
 Upaniṣadas 47.
 Uśāna 36.
 Uṣas 22,29,34,43,48.
 Vadere 31.
 Vājasaneyi 5,14.
 Vālakhilya hymns 1.
 Varuṇa 2,3,14,26,29,31,34,39,44,47,50,51.
 Vāyu 14,19,22,23,24,34,40.
 Vedic Index 12,14.
 Verethrjan 31.
 Vindhya Parvata 6.
 Viṣṇu 34.
 Visve Devas 14,22,23.
 Vivanhavanta 24,31.
 Vivasvān 24,31.
 Von Schroeder 28.
 Walt 5.
 Whitney 28.
 Yajur Veda 6,48.
 Yasna 25,31.
 Yezd 7.
 Zeus 57.
 Zimmer-mann 9,28.



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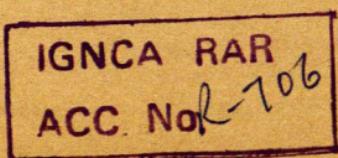
ABBREVIATIONS

A. V.	Atharva-veda
Ait. Br.	Aitareya Brāhmaṇa
R. V.	Rg-veda
K. S.	Kāthaka Samhitā
K. Br.	Kauśitakīya Brāhmaṇa
G. Br.	Gopatha Brāhmaṇa
Tān. Mahā Br.	Tāṇḍya Mahā Brāhmaṇa
T. Br.	Taittiriya Brāhmaṇa
T. S.	Taittirīya Samhitā
M. S.	Maitrāyaṇīya Samhitā
Y.	Yasna
V. I.	Vedic Index
V. M.	Vedic Mythology
V. M.	Vedische Mythologie
Ś. Br.	Śatapatha Brāhmaṇa



ERRATA

Page No.	line No	correct	Incorrect
1	16	eighth	eight
10	21	Oldenberg	Oldenburg
16	26	anointed	annointed
21	12	anointed	annointed
27	27	considering	consideering
28	1	Oldenberg	Oldenburg
29	23	the flimsy	thefimsy
37	34	Mac donell	Mecdonell
38	25	dawn	down
38	27	ancient	anciant
38	34	eight ^h	eighth
47	18	Soma	Sama
50	9	attained	altained



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